REPORT RESUMES

ED 017 367 24 RC 002 307

DIGEST MATERIALS FOR IMPROVING AND EXTENDING THE JUNIOR HIGH SCHOOL ORCHESTRA REPERTORY. VOLUME 1, BAROQUE.

BY- MOORE, JUNE

LINCOLN PUBLIC SCHOOLS, NEBR.

REPORT NUMBER BR-5-8339 PUB DATE AUG 67

CONTRACT OEC-3-7-058339-0450

EDRS PRICE MF-$1.00 HC-$10.24 254P.

DESCRIPTORS- BEHAVIORAL OBJECTIVES, *ENRICHMENT ACTIVITIES, EXPERIMENTAL CURRICULUM, GLOSSARIES, HISTORY, *JUNIOR HIGH SCHOOLS, *MUSIC EDUCATION, *ORCHESTRAS, *RESOURCE MATERIALS,

PREPARED AS PART OF "PROJECT IMPROVING AND EXTENDING THE JUNIOR HIGH SCHOOL ORCHESTRA REPERTORY," THIS VOLUME CONTAINS CURRICULAR MATERIALS REPRESENTING THE BAROQUE PERIOD. A MUSICAL HISTORY OF THE PERIOD IS GIVEN, AS WELL AS HISTORIES OF THE COMPOSERS AND THEIR INDIVIDUAL COMPOSITIONS. THE MATERIALS ARE PREPARED FOR THREE DEGREES OF TECHNICAL CHALLENGE--EASY, MODERATE, AND DIFFICULT. SIXTEEN SELECTIONS REPRESENT THE WORKS OF BACH, HANDEL, BUXTEHUDE, CORELLI, FRESCOBALDI, TELEMANN, AND VIVALDI RELATED REPORTS ARE RC 002 306, RC 002 308, RC 002 309, AND RC 002 310. (BR)

DOCUMENT FILMED FROM BEST AVAILABLE COPY

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

5-8339-24

Volume I

BAROQUE

RECEIVED
MAR 13 1968
NMSU
E.R.I.C.

Volume

I

Baroque

Project No. 5-8339

Contract No. OEC-3-7-068339-0450

DIGEST MATERIALS
FOR
IMPROVING AND EXTENDING THE JUNIOR HIGH SCHOOL ORCHESTRA REPERTORY

VOLUME I--BAROQUE

B 1-easy	MINUET FROM NOTEBOOK II	BACH-Matesky
B-2 mod.	CHORALE AND INVENTION	BACH-Matesky
B 3 diff.	CHORALE PRELUDE	BACH-Ormandy
B 4 diff.	PRELUDE AND FUGUE IN D MINOR	HANDEL-Kindler
B 5-mod.	MINUET FROM BERENICE	HANDEL-Zamecnik
B 6 easy	FIREWORKS MUSIC	HANDEL-Gordon
B 7 mod.	MUSETTE FROM CONCERTO GROSSO NO.6	HANDEL-Matesky
B 8-diff.	FOUR CHORALE PRELUDES	BUXTEHUDE-Blinkerd
B 9 diff.	CONCERTO GROSSO NO. 8	CORELLI
B 10 mod.	FUGUE AND VIVACE	CORELLI-Muller
B 11 diff.	TOCCATO	FRESCOBALDI-Kindler
B 12 mod.	SUITE NO. 1 (WATER MUSIC)	HANDEL-Stone
B 13-mod.	SUITE NO. 2 (WATER MUSIC)	HANDEL-Stone
B 14 mod.	AIR AND COURANTE	TELEMANN-Whitney
B 15 mod.	CONCERTO GROSSO IN D	VIVALDI-Matesky
B 16 easy	CONCERTO GROSSO IN G	VIVALDI-Matesky

MINUET FROM NOTEBOOK II for ANNA MAGDALENA BACH

B_1
easy

BACH

arr.
Matesky

BAROQUE ERA

1580 - 1750

At the turn of the seventeenth century the center of the musical world was Italy. Spared from the devastating Thirty Years War and aided by an artistic and wealthy aristocracy, this was virgin territory for a musical revolution. This same country which produced the Renaissance art harbored at the same time the seeds of its successor: the Baroque.

These seeds were sown first in the field of opera. In 1607 a new relationship of words and music was disclosed when Monteverdi was commissioned to write the opera, Orfeo. Before this, music had been supreme. Now the declamation of the words and the music were combined in an unheard of balance. These new innovations in Monteverdi's operas became the substance of Baroque music.

The Baroque law of tonality was almost as solid as the law of gravity. In both cases there is a strong pull toward one central point - for tonality, the "key" or home note of the piece. Almost all musical forms of this era were based on this law. In simplest form, called ABA, the music began in one key, moved to another and then returned to the original key.

The favored instrumental forms of this era were:

1. The Sonata - one solo instrument with piano as partner
2. The Concerto - one instrument or a solo group of instruments contrasted against an orchestra
3. The Fugue - using the melodies of the Renaissance with harmonies of the new Baroque

Of the vocal forms of the Baroque Era opera prospered the most. Handel alone wrote forty Italian operas; but oddly enough he is remembered for his oratorios which were a natural transitional form from the opera. Major new church music forms were developed including the oratorio, the passion, and the cantata.

The Baroque artist frowned upon strict form and harmony as being too narrow and coercive. The new attracted him and the more astounding, the more contrary to accepted forms, the more he welcomed it.

The term Baroque, meaning grandiose and resplendent, came largely from Italian architectural constructions. Famous examples of Baroque art are Bernini's Dove above the altar of St. Peter's, Louis XIV's Chateau of Versailles, and the masterpieces of the Flemish painter, Rubens. These artists sculpted stone to look "soft, gilded bronze to simulate gold, and never used a simple form if a complex one could serve.

Note the coincidence of Baroque music, elaborate art, lustrous court life, a violinist like Corelli, a craftsman like Stradivarius, the sublime sacred choral works of Bach or Handel, and the epic creations of Rubens or Milton.

Musicians in Baroque Era

Corelli	Virtuoso on violin
Vivaldi	Prolific composer of concerti (500)
Tartini	Master of violin; wrote over 100 violin sonatas
Purcell	Best known Baroque composer in England
Buxtehude	Organist: Bach's idol
Monteverdi	Italian opera composer
Bach, J. S.	Master of the Baroque
Handel	Composer of *The Messiah*

JOHANN SEBASTIAN BACH

b. Eisenach, Germany 21 March 1685
d. Leipzig, Germany 28 July 1750

In Eisenach, Germany, Bach's father was a town musician, one of a long line of Bach musicians - a tradition to be carried on in a magnificent style by Johann Sebastian and three of his sons.

When Bach was only nine years old his parents died and he was put in the care of an older brother who begrudged another mouth to feed. Refused the clavier music he longed so to play, the young Bach spent many moonlight hours copying from a notebook hidden in the attic. His eyesight suffered from this (in later life he was blind), but this was the only way he could get the music he craved.

A position as a choir boy freed him from his brother's discipline and gave him access to the music he wanted to study. When only nineteen years old he was appointed organist at Arnstadt. When he was here he asked for a month's leave of absence to visit the famous organist, Buxtehude, at nearby Lübeck. Granted the leave, he took not one but three months to enjoy the great organ master's playing. This prolonged absence made it necessary for him to obtain a new post.

He married his cousin, Maria Barbara, and devoted the next nine years to raising a family of seven children (only three lived) and composing music for the organ - all on $60 a year salary.

His next job was as Kapellmeister at Cöthen. This started him in a new direction of composing. The organ period was over. He now turned his attention to the solo instruments and chamber orchestras.

His first wife having died, he married Anna Magdalena who was herself a capable musician and helped him copy his manuscripts. To Anna Magdalena and J. S. Bach were born thirteen children. Bach was a family man and always gave time to teach his children as three of them later proved to the world the value of their father as a great teacher.

His last job was his happiest and most rewarding. He was cantor of the St. Thomas School in Leipzig. His activities were many and varied: he played the organ, taught dull students, directed the choir, and wrote music for every occasion. It was while at Leipzig that he wrote the greatest of his compositions: the passions, the mass, the cantatas, chorales, motets, etc. It was his responsibility to write a cantata for every Sunday but in addition he managed to add to his long list of compositions. Bach wrote music in every known form except the opera.

He invented no new forms but is responsible for new educational material for the clavier. To teach his wife and children he wrote The Well-Tempered Clavier, two sets (24 each) of preludes and fugues for keyboard. It was written to demonstrate the advantage of tuning keyboard instruments in equal temperament. This system, now universally employed, makes all of the semi-tones equal. Bach also invented a new fingering system using the thumb and little finger. Why the thumb had been snubbed is not clear!

For one hundred years after his death Bach was forgotten. Not until 1850 was any concerted effort made to recover and publish all of his music.

Bach was an intensely religious man and this explains his pleasure at his appointment of twenty-seven years at St. Thomas School in Leipzig. He lived but to worship God and to write music.

Leonard Bernstein paid this tribute to Bach:

> "For Bach, all music was religion; writing it was an act of faith; and performing it was an act of worship. Every note was dedicated to God and to nothing else.
>
> "This is the spine of Bach's work: simple faith. He was a man of God, and his godliness informs his music from first to last."

Works:

48 Preludes
12 Suites
12 Concertos
5 Passions
5 Masses
5 Sets of sacred compositions for every Sunday and feast-day of the year

Minuet
from Notebook II for Anna Magdalena Bach

B_1

Bach
arr. Matesky

easy

While Bach was living at Cöthen, he began to create a series of instructional pieces for the clavier, beginning with the simplest minuets and proceeding to the most complex of exercises in playing. Bach wrote this Minuet to help his wife and children learn to play the keyboard instruments.

The Well-Tempered Clavier was called by Chopin the "highest and best school" of pianism. These pieces were written to demonstrate the advantages of the so-called "equal temperament" method of tuning a keyboard instrument. The word "tempered" means tuned. Bach wanted to show how music could be written effectively for a "well-tuned clavier." This is the way keyboard instruments are tuned today. Bach also wrote 48 preludes and fugues in this tuning method. with two preludes and fugues in each of the twelve major and twelve minor keys.

Ralph Matesky, the arranger of this music, is a nationally known conductor, adjudicator, clinician, composer, author and arranger. He is presently Associate Professor of Music at the University of the Pacific, Stockton, California. He is now conductor of the San Joaquin Youth Orchestra.

-

The recording is not of the Minuet by Bach as studied in this Digest. The world's most celebrated harpsichordist was Wanda Landowska who was considered at her death in 1959 as the world's greatest artist on this almost extinct instrument. Since this time, however, there has been quite a revival in the interest of this instrument along with others in the Baroque era.
Play any of the Two-Part Inventions on Side 2 so that the students can hear what the instrument sounds like as played by an artist.

Side 2

Minuet
from Notebook II for Anna Magdalena Bach

B_1

Bach
Arr. Matesky

easy

STRING CRITIQUE

GENERALITIES

Finger Patterns, Extensions and Contractions:

First violin -- 1-2 and 2-3; lowered 1st finger extension to play D# on the D string.

Second violin -- 2-3 only, lowered 1st finger as in 1st violin part. (A, D & G strings only.)

Viola -- 2-3 and 3-4; lowered 1st finger as in 1st violin part. (D, G & C strings only.)

Cello -- lowered extension of 1st finger (D# on D string).

Positions:

Violins and viola -- 1st position only.

Cello -- 1st and 2nd positions.

String bass -- ½, 1st and 2nd positions. This piece is a good shifting study for going to and returning from II position.

Bowing: Legato, detache, detache lance, grand detache, staccato (linked pairs of quarter-notes), spiccato, lifts.

Pizzicato: None

Ornaments: None

Tremolo: None

Dynamics: p, mf, f, poco crescendo,

Rhythms: No difficulties.

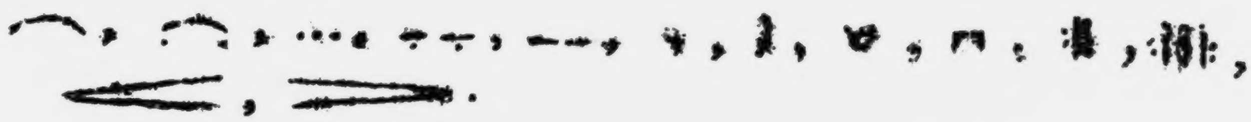
Meters, tempos and tempo changes: 3/4, moderate, poco ritard.

Double-notes: 2nd violin -- $\overset{\text{o}}{\text{o}}$-P5th to $\overset{1}{\text{o}}$-M6th

Viola and cello -- $\overset{\text{o}}{\text{o}}$-P5th

Chords: None

Harmonics: None

Signs: 

Vocabulary: Moderato, mezzo forte, decrescendo, poco crescendo, piano, forte, poco ritardando, minuet.

PARTICULARS

1st measure: G major arpeggio in the 1st violin offers a good opportunity to teach the value of fingering more than one note at a time in order to simplify the coordination problems and to insure greater clarity and evenness in performance. The 1st two notes should be stopped simultaneously as also should the 3rd and 4th notes D and G. The last note of the measure should be prepared with or just after the 4th note, G. (Double-notes thus studied are: $\overset{1}{3}$-M3rd, $\overset{2}{3}$-P4th and $\overset{1}{o}$-M6th.) In the four lower string parts: WB for the single quarter-notes and ½ B for each of the hooked quarter-notes.

2nd measure: The lower G in the 1st violin part should be prepared with the 1st note (P4th setting of the fingers). In the cello and string bass parts, the bowing is a heavy spiccato within the lower half of the bow.

First four measures: The bowing for the 1st violin is detache lance, near the frog, for the 8th-notes; WB for the 1st quarter-note and then ½ B for each note of the hooked pairs of quarter-notes.

Beginning to (17): 2nd position used in the string bass part to avoid inappropriate tone quality and accents in the wrong places.

4 before (9): detache bowing in the 1st and 2nd violin and viola parts.

2 before (9): 2nd position used in the cello part to avoid the raw and probably raucous "open A" sound.

4 before (17): in the 1st violin part, use WB for the single quarter-note and WB for the slurred 8th-notes.

2 before (17): in the viola part, lift the bow after the quarter-note with the dot in order to shorten the note and to move the bow to the frog for the beginning of the next down-bow dotted half double-note.

(17): Violin, viola and cello parts -- slide 1st finger from E to D# without moving the hand. Otherwise, the finger to be used for the B will be out of position. String bass uses ½ position. All parts -- the bow must start near the frog (detache lance style). Use more bow for the down-bow than for the up-bow so that by the time the tied E's are reached, the bow will be above the middle. Use most of the available bow for the tie. This same problem occurs two more times.

(25): 2nd violin and viola parts -- WB for the quarter-note and WB for the four slurred 8th-notes. Cello and string bass parts -- the down-bow dotted half-note just preceding (25) will use most of the bow. The player will need to lift and recover bow quickly to start the down-bow dotted half-note right after (25) with enough bow to keep a full (though P) tone.

4, 3 and 1 before (33): The four lower parts -- 8th-notes marked with dots should be played spiccato in the lower half of bow.

1 before (33): The up-bow dotted half-note in the 1st and 2nd violin parts must start at the bow-tip P to achieve an adequate crescendo.

Minuet
from Notebook II for Anna Magdalena Bach

B
1
easy

Bach
arr. Matesky

BRASS CRITIQUE

Brass parts are not difficult in this arrangement. Some problem might occur in tuning the low C# in 2nd trumpet. Also, high E (4th space) in 1st trumpet may be a little flat. Use ½ to correct intonation.

WOODWIND CRITIQUE

Clarinet - 1 before 25 use chromatic F#. This isn't quite as easy as it looks because of key and range. The parts are written constantly across the register break. The 2nd part may be harder than the 1st because of this.

Bassoon - Difficult bassoon part! It works mainly around the half hole area (F# and G) and has many problems.

Oboe - Some difficult changes of register; looks easy but it isn't.

Flute - Rather high!

PERCUSSION CRITIQUE

Timpani rhythm is in unison with trumpets and French horns. The timpani pitch is generally in unison with the double bass line.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.
2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.
3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.
2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.
3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.
4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 12 3 4.
2. 2-3 pattern means 1 23 4.
3. 3-4 pattern means 1 2 34.

} The basic finger patterns

4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.

5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.

6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.

7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.

8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.

2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.

2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").

3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.

2. Dashes may mean detaché or detache porté.

3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means fouette or whipped bowing.

13. The point or wedge (▾) often means martele or a martellato execution.

14. The sign, x (or ⌒, or ⌣), means an extension of one half-step.

15. The sign $\overset{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ϙ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

    (½) - half position.
    I - 1st position.
    II - 2nd position.
    II½ - intermediate position between 2nd and 3rd positions.
    etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

CHORALE AND INVENTION

B_2
moderate

BACH
arr

Matesky

BAROQUE ERA

1580 - 1750

At the turn of the seventeenth century the center of the musical world was Italy. Spared from the devastating Thirty Years War and aided by an artistic and wealthy aristocracy, this was virgin territory for a musical revolution. This same country which produced the Renaissance art harbored at the same time the seeds of its successor: the Baroque.

These seeds were sown first in the field of opera. In 1607 a new relationship of words and music was disclosed when Monteverdi was commissioned to write the opera, Orfeo. Before this, music had been supreme. Now the declamation of the words and the music were combined in an unheard of balance. These new innovations in Monteverdi's operas became the substance of Baroque music.

The Baroque law of tonality was almost as solid as the law of gravity. In both cases there is a strong pull toward one central point - for tonality, the "key" or home note of the piece. Almost all musical forms of this era were based on this law. In simplest form, called ABA, the music began in one key, moved to another and then returned to the original key.

The favored instrumental forms of this era were:

1. The Sonata - one solo instrument with piano as partner
2. The Concerto - one instrument or a solo group of instruments contrasted against an orchestra
3. The Fugue - using the melodies of the Renaissance with harmonies of the new Baroque

Of the vocal forms of the Baroque Era opera prospered the most. Handel alone wrote forty Italian operas; but oddly enough he is remembered for his oratorios which were a natural transitional form from the opera. Major new church music forms were developed including the oratorio, the passion, and the cantata.

The Baroque artist frowned upon strict form and harmony as being too narrow and coercive. The new attracted him and the more astounding, the more contrary to accepted forms, the more he welcomed it.

The term Baroque, meaning grandiose and resplendent, came largely from Italian architectural constructions. Famous examples of Baroque art are Bernini's Dove above the altar of St. Peter's, Louis XIV's Chateau of Versailles, and the masterpieces of the Flemish painter, Rubens. These artists sculpted stone to look "soft, gilded bronze to simulate gold, and never used a simple form if a complex one could serve.

Note the coincidence of Baroque music, elaborate art, lustrous court life, a violinist like Corelli, a craftsman like Stradivarius, the sublime sacred choral works of Bach or Handel, and the epic creations of Rubens or Milton.

Musicians in Baroque Era

Corelli	Virtuoso on violin
Vivaldi	Prolific composer of concerti (500)
Tartini	Master of violin; wrote over 100 violin sonatas
Purcell	Best known Baroque composer in England
Buxtehude	Organist: Bach's idol
Monteverdi	Italian opera composer
Bach, J. S.	Master of the Baroque
Handel	Composer of The Messiah

Chorale and Invention

B
2
moderate

Bach
arr. Matesky

A Chorale is a hymn-tune of the Lutheran church. An Invention (as used by Bach) is a two-part piece of music in contrapuntal style for clavier.

Bach wrote 15 short Inventions for the clavier and many of the piano students will recognize this one, No. 8 marked vivace con allegrezza in the key of G major. This is really an Etude designed as an exercise for the development of technique, but also a model in the art of composition. Many of Bach's Inventions possess the freshness and spontaneity of improvisation.

In this particular Chorale and Invention the arranger, Ralph Matesky, plays the role of composer-arranger. When it was proving hard to discover which particular Chorale of Bach's was used in this music, a letter was sent to Mr. Matesky asking his help. His reply came:

> "The truth of the matter is quite simple. I wrote the chorale and the publisher was simply ambiguous in titling the work or careless in omitting this fact. I've since enjoyed a personal delight of having J. S. Bach credited with a work of mine!! I'm sure he would never get over it if he knew."

The arranger, Ralph Matesky, is a nationally known conductor, adjudicator, clinician, composer and author. He is presently Associate Professor of Music at the University of the Pacific, Stockton, California. He is conductor of the San Joaquin Youth Orchestra.

This is an interesting recording made by the Select High School Orchestra at the Nineteenth Annual Music Festival of the Hawaii Music Educators Association. Ralph Matesky is the Conductor and the recording was made in Hawaii at the H.M.E.A. Convention.

Side 2 Band 1

Chorale and Invention

B
2
moderate

Bach
Arr. Matesky

STRING CRITIQUE

GENERALITIES

Finger Patterns, Extensions and Contractions:

First violin -- 1-2, 2-3, 3-4, extended; 4th finger extension (F on the A str., B^b on the D str.); contraction of 2nd to 4th fingers (B^b down to C#).

Second violin -- the same except that the contraction involves 3rd and 1st fingers.

Viola -- the same as 2nd violin except there are no extensions.

Cello -- lowered and upward extensions.

String bass -- overextended 1st finger.

Positions:
First and Second violins -- I, II and III.
Viola -- (½), I, II and III.
Cello -- (½), I, II, III and IV.
String bass -- (½), I, II, II½.

Bowing: Legato, detache, accented detache, martele, rapid string crossing, sonfile ff, staccato (note pairs), portato (in the cello part), inaudible bow change during long sustained tone crescendo (cello), colle (cello), sustained martele.

Pizzicato: None

Ornaments: First violin - trills (whole-tone, 1-2 fingers).

Tremolo: None

Dynamics: mp, f, ff, <, sff.

Rhythms: No difficulties.

Meters, tempos and tempo changes: 3/4 Moderato, Risoluto, Deliberately, Poco ritordando, A little more broadly.

Double-notes: First violin -- $\overset{2}{1}$ - M6, $\overset{1}{o}$-m6, $\overset{4}{1}$-P8.

Second violin -- $\overset{o}{2}$-M3., $\overset{1}{o}$-m6.

Viola -- $\overset{o}{2}$-M3., $\overset{1}{o}$-M6., $\overset{1}{o}$-P8.

Chorale and Invention

Chords: Viola and Cello parts -- F-2
A-1
C-o

Harmonics: None

Signs: - -; 𝄐, ⊓, ∨, x, ∩, ⌒, <, ∧, >,).

Vocabulary: moderato, risoluto, poco ritardando, Chorale, invention

Comment: This composition provides a wonderful opportunity to develop dexterity and coordinatiion in the strings. The tempo must not be faster than proper execution allows, however.

Chorale and Invention

PARTICULARS

Beginning to (6): Cello - the bowing used is portato (loure) and legato (whole bows for fullness of tone).

5th measure: Cello - WB for the quarter-note and WB for the slurred notes. III position for beauty of tone and vibrato.

1 before (2): Cello - the down-bow must reach the tip. WB for the slurred notes.

(4): IV position in the cello part to maintain C string quality and resonance.

4 before (5): Cello - change to the G string to prepare for the note D.

1 before (6): Cello - change bow inaudibly during the dotted half-note with fermata to maintain the crescendo.

6: 1st and 2nd violins - II pos. The note taken with the 1st finger must be found in advance. Martele bowing.

Cello and string bass - The sff demands a WB, but the bow should be lifted for maximum resonance and to refrain from holding the note too long.

2 after 6: 1st and 2nd violins - the first note should be played with an accented detache stroke; the first two 16th-notes legato; the last 8th-notes simple detache.

Viola - martele as in the entrance of the violins but III position.

Cello - upward extension.

Cello and string bass - L.½ martellato. The bow should be lifted somewhat between the notes. Imitate the martele of the violins and violas.

3 after (6): Viola - same as the violins 2 after (6).

Cello - begin in II pos. to shorten distance of shift to the note F (III pos.). Lowered extension.

Cello and string bass - the bowing is the same as for similar passages in the violins and violas except for its execution in the lower half of the bow.

4 and 5 after (6): 1st and 2nd violins - the first upper note and its lower neighbor must be fingered simultaneously to get enough speed. A pianistic type of fingering, one finger at a time, will cause failure.

5 before (7): 1st violin - 4th finger extension. This measure and the following measure (1st note) will need particularly careful checking and practice to assure accuracy.

4 before (7): 2nd violin and viola - contraction of 3rd finger.

1 before (7): string bass - II pos. for a more consistent tone quality.

2 after (7): cello - play the second A in II position to avoid an accent on the wrong part of the beat. This will also help to keep the articulation and tone cleaner and more even.

Chorale and Invention

PARTICULARS - cont.

3 after (7): cello - use II position to prepare a shorter shift to III position 4 after (7).

4 after (7): 1st violin - rapid string crossing - "note pairs" should be practiced as double-notes and the bowing coordination worked out on the open strings.
viola - contraction of 3rd finger.

1 before (8): contraction of 4th finger (interval of a d6) in the 1st violin.
contraction of 3rd finger in the 2nd violin.

2 after (8): string bass - use II position to avoid a booming accent on the second half of beat two and to keep a more consistent tone.

3 before (9): string bass - finger the G to help assure a somewhat staccato sound.

2 before (9): cello - II position for better quality of tone.

(9): 1st and 2nd violins and viola - legato. Also see note for 1st and 2nd violins 4 and 5 after (6).

2, 3 and 4 after (9): cello - colle.

(10): 1st violin - II position to prepare the fingering of the double-stops in the next two measures.

2 and 3 after (10): 1st violin - double-stops, $\overset{2}{1}$-M6 and $\overset{4}{1}$-P8.

2nd violin - double-notes, $\underset{2}{0}$-M3 and $\underset{o}{1}$-m6.

Viola and Cello - F major triad F-2
A-1
C-o.

The three notes should be sounded simultaneously. They could be divided, 2 and 2, if the players cannot get a good sound playing all 3.

(11): cello and string bass - to sustain the tie ff, the bow must be drawn very near the bridge.

2 after (11): cello and string bass - recover bow to the lower half.

4 before (12): cello - see note for 1st and 2nd violins 4 and 5 after (6).

1 before 13: cello - use II position to maintain C string timbre.
string bass - extend 1st finger to reach the note E without shifting. The note G should be fingered to maintain a consistent quality of tone.

3 after (14): cello - II position. This G fingered can be accented more satisfactorily than can the open G.
string bass - the fingering here and in other places was determined not just to get ease of playing but to obtain as good and as consistent a tone as possible.

Chorale and Invention

PARTICULARS - cont.

3 after (15): cello - use (½) position to avoid extensions and to enable the first finger to maintain its position on C♯.

4 before (17): cello - II position. This places all the notes within reach of the fingers without moving the hand.

1 before (17): viola - 1
o -P8.

(17): II position in the cello part so that the strongest fingers may be used for solidity at the end.
1st violin - long trill 1st to 2nd fingers.

o
3 and 4 after (17): violas will need to practice the shift from the 1-M3 to the
1
o-M6.
2nd violin - double-notes 1 o
1 o-M6 and 2-M3.
1st violin - o-m6.

Last 2 measures: all parts - the down-bow crescendo on the sustained notes begun with an accent requires that the bow start with a good "bite" and with rapidity of motion. Slow the bow immediately while moving it closer to the bridge in order to exert enough pull to get the crescendo.

Chorale and Invention

B
2
moderate

Bach
arr. Matesky

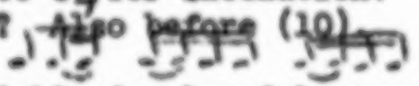
BRASS CRITIQUE

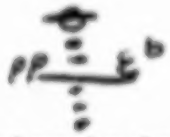
Brass parts present no difficulty in this score. They are entirely secondary to strings and woodwinds.
Tuba, if used, will require much practice for pitch and rhythmic accuracy. Care must be taken in Chorale section to arrive at good homogeneous tone quality in brass choir.

WOODWIND CRITIQUE

Clarinet - No problems in chorale. The only technical problems arise at (11) in the Invention and although the notes move right along they fit the clarinet very well.
Staccato passages should be well-spaced.

Bassoon - Finger 4th space G♮ for intonation.
4 after (6) why not slur? Also before (10).

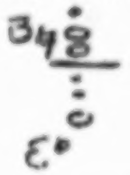


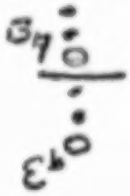


This piece calls for a highly developed low register technique; it is unusual in this respect.

Oboe - Use "du" attack on first F♮. Use Fork F one before (3). Second D♮ in bar after (11) may be played with D trill key. Use Fork F in passages at (16).

Flute - Don't allow flutist to breathe too often in long phrases as at (2). Thumb B♭ at (11). 6 after (11) finger F♮ to E
Use this fingering throughout this section. This is a very rough flute section.





PERCUSSION CRITIQUE

From 10 to 12 the timpani part is basically in unison with the low brass and low strings. The timpanist should listen to the low brass and low strings and try to match their styles.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.
2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.
3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.
2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.
3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.
4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 12 3 4.
2. 2-3 pattern means 1 23 4.
3. 3-4 pattern means 1 2 34.

} The basic finger patterns

4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.

5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.

6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.

7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.

8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.

2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.

2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").

3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.

2. Dashes may mean detaché or detache porté.

3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means fouette or whipped bowing.

13. The point or wedge (▼) often means martele or a martellato execution.

14. The sign, x (or ∩, or ∪), means an extension of one half-step.

15. The sign $\overset{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ♀ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

(½) - half position.
I - 1st position.
II - 2nd position.
II½ - intermediate position between 2nd and 3rd positions.
etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

CHORALE-PRELUDE (SLEEPERS AWAKE)

B_3
difficult

Bach
arr.
Ormandy

BAROQUE ERA

1580 - 1750

At the turn of the seventeenth century the center of the musical world was Italy. Spared from the devastating Thirty Years War and aided by an artistic and wealthy aristocracy, this was virgin territory for a musical revolution. This same country which produced the Renaissance art harbored at the same time the seeds of its successor: the Baroque.

These seeds were sown first in the field of opera. In 1607 a new relationship of words and music was disclosed when Monteverdi was commissioned to write the opera, Orfeo. Before this, music had been supreme. Now the declamation of the words and the music were combined in an unheard of balance. These new innovations in Monteverdi's operas became the substance of Baroque music.

The Baroque law of tonality was almost as solid as the law of gravity. In both cases there is a strong pull toward one central point - for tonality, the "key" or home note of the piece. Almost all musical forms of this era were based on this law. In simplest form, called ABA, the music began in one key, moved to another and then returned to the original key.

The favored instrumental forms of this era were:

1. The Sonata - one solo instrument with piano as partner
2. The Concerto - one instrument or a solo group of instruments contrasted against an orchestra
3. The Fugue - using the melodies of the Renaissance with harmonies of the new Baroque

Of the vocal forms of the Baroque Era opera prospered the most. Handel alone wrote forty Italian operas; but oddly enough he is remembered for his oratorios which were a natural transitional form from the opera. Major new church music forms were developed including the oratorio, the passion, and the cantata.

The Baroque artist frowned upon strict form and harmony as being too narrow and coercive. The new attracted him and the more astounding, the more contrary to accepted forms, the more he welcomed it.

The term Baroque, meaning grandiose and resplendent, came largely from Italian architectural constructions. Famous examples of Baroque art are Bernini's Dove above the altar of St. Peter's, Louis XIV's Chateau of Versailles, and the masterpieces of the Flemish painter, Rubens. These artists sculpted stone to look "soft, gilded bronze to simulate gold, and never used a simple form if a complex one could serve.

Note the coincidence of Baroque music, elaborate art, lustrous court life, a violinist like Corelli, a craftsman like Stradivarius, the sublime sacred choral works of Bach or Handel, and the epic creations of Rubens or Milton.

For one hundred years after his death Bach was forgotten. Not until 1850 was any concerted effort made to recover and publish all of his music.

Bach was an intensely religious man and this explains his pleasure at his appointment of twenty-seven years at St. Thomas School in Leipzig. He lived but to worship God and to write music.

Leonard Bernstein paid this tribute to Bach:

> "For Bach, all music was religion; writing it was an act of faith; and performing it was an act of worship. Every note was dedicated to God and to nothing else.
>
> "This is the spine of Bach's work: simple faith. He was a man of God, and his godliness informs his music from first to last."

Works:

48 Preludes
12 Suites
12 Concertos
5 Passions
5 Masses
5 Sets of sacred compositions for every Sunday and feast-day of the year

JOHANN SEBASTIAN BACH

b. Eisenach, Germany 21 March 1685
d. Leipzig, Germany 28 July 1750

In Eisenach, Germany, Bach's father was a town musician, one of a long line of Bach musicians - a tradition to be carried on in a magnificent style by Johann Sebastian and three of his sons.

When Bach was only nine years old his parents died and he was put in the care of an older brother who begrudged another mouth to feed. Refused the clavier music he longed so to play, the young Bach spent many moonlight hours copying from a notebook hidden in the attic. His eyesight suffered from this (in later life he was blind), but this was the only way he could get the music he craved.

A position as a choir boy freed him from his brother's discipline and gave him access to the music he wanted to study. When only nineteen years old he was appointed organist at Arnstadt. When he was here he asked for a month's leave of absence to visit the famous organist, Buxtehude, at nearby Lübeck. Granted the leave, he took not one but three months to enjoy the great organ master's playing. This prolonged absence made it necessary for him to obtain a new post.

He married his cousin, Maria Barbara, and devoted the next nine years to raising a family of seven children (only three lived) and composing music for the organ - all on $60 a year salary.

His next job was as Kapellmeister at Cöthen. This started him in a new direction of composing. The organ period was over. He now turned his attention to the solo instruments and chamber orchestras.

His first wife having died, he married Anna Magdalena who was herself a capable musician and helped him copy his manuscripts. To Anna Magdalena and J. S. Bach were born thirteen children. Bach was a family man and always gave time to teach his children as three of them later proved to the world the value of their father as a great teacher.

His last job was his happiest and most rewarding. He was cantor of the St. Thomas School in Leipzig. His activities were many and varied: he played the organ, taught dull students, directed the choir, and wrote music for every occasion. It was while at Leipzig that he wrote the greatest of his compositions: the passions, the mass, the cantatas, chorales, motets, etc. It was his responsibility to write a cantata for every Sunday but in addition he managed to add to his long list of compositions. Bach wrote music in every known form except the opera.

He invented no new forms but is responsible for new educational material for the clavier. To teach his wife and children he wrote The Well-Tempered Clavier, two sets (24 each) of preludes and fugues for keyboard. It was written to demonstrate the advantage of tuning keyboard instruments in equal temperament. This system, now universally employed, makes all of the semi-tones equal. Bach also invented a new fingering system using the thumb and little finger. Why the thumb had been snubbed is not clear!

For one hundred years after his death Bach was forgotten. Not until 1850 was any concerted effort made to recover and publish all of his music.

Bach was an intensely religious man and this explains his pleasure at his appointment of twenty-seven years at St. Thomas School in Leipzig. He lived but to worship God and to write music.

Leonard Bernstein paid this tribute to Bach:

> "For Bach, all music was religion; writing it was an act of faith; and performing it was an act of worship. Every note was dedicated to God and to nothing else.
>
> "This is the spine of Bach's work: simple faith. He was a man of God, and his godliness informs his music from first to last."

Works:

48 Preludes
12 Suites
12 Concertos
5 Passions
5 Masses
5 Sets of sacred compositions for every Sunday and feast-day of the year

Chorale-Prelude
(Sleepers Awake)

B
3
difficult

Bach
arr. Ormandy

Bach wrote 5 sets of cantatas for every Sunday and feast-day of the year. This Chorale-Prelude is taken from one of these cantatas, especially written for the 27th Sunday of Trinity. The text is from the Bible - Matthew 25: 1-13. This is the story of the wise and foolish virgins who slept to await the coming of the bridegroom. The wedding scene is the background, the hymn describes the coming of the bridegroom (Saviour) who invites the bride (the church) to the wedding. The text describes their meeting, the bridegroom comforting the bride and promising her eternal bliss. There is a final hymn of praise sung within the gates of the new Jerusalem.

Bach wrote a Chorale Prelude as an introduction to the congregational singing; hence the name Chorale-Prelude.

Eugene Ormandy who arranged Sleepers Awake is a famous conductor, born in Budapest but now an American citizen. He has conducted the Minneapolis Symphony Orchestra, the Philadelphia Orchestra, and has conducted most every major orchestra in the world. Through his leadership (since 1938) the Philadelphia Orchestra has come to be recognized as one of the world's greatest orchestras.

Another chance to hear the mighty organ at the hands of a master! E. Power Biggs, one of the world's greatest organist plays the famous Contata, Sleepers Awake! Raise Your Voices! which is the basis for the Chorale - Prelude by Bach. The recording also includes some other good favorites the teacher might like to play for the class; e.g. Jesu, Joy of Man's Desiring, Unto Us a Child is Born and Sheep May Safely Graze. Read the jacket carefully.

Side 1 Band 3

Choral Prelude: Sleepers Awake
"Wachet auf, Ruft uns Die Stimme"

B
3
difficult

Bach
Arr. Ormandy

STRING CRITIQUE

GENERALITIES:

Finger patterns, extensions and contractions:

- 1st violin -- 1-2, 2-3, 3-4, 12' '34; 4th finger extension.
- 2nd violin -- 1-2, 2-3, 3-4, 12' '34.
- Viola -- 1-2, 2-3, 3-4, 1" 23'4.
- Cello -- lowered extensions.

Positions: 1st violin -- I, II, III, IV, V, VI, VII.
2nd violin -- I, II, III, IV.
Viola -- I, II, III, IV.
Cello -- I, II, III, IV.
String bass -- ½, I, II, II½, III, III½.

Bowing: detache, legato, detache lance, hooks, accented detache (the dashes apparently not only mean a broader tone but a stress as well).

Pizzicato: none.

Ornaments: Single appoggiaturas (begun "on the beat")*, double appoggiaturas (slides or schleifer) also begun "on the beat", short trills no more than one beat in length. Note examples of how to perform them in the 1st violin part marked I and the viola part marked I.

Tremolo: none

Dynamics: pp, p, mp, mf, f, ff, fff, cresc., <, >, <>.

Rhythms: the problems are not many and usually involve the satisfactory performance of the ornaments.

Meters, Tempos and tempo changes: andantino, allargando, 4/4.

Double-notes: none.

Chords: none.

Harmonics: cello -- mid-string C.

Signs: V, ⊓, - - -, >, <, >, <>, ⌣, ⌣̇, ⁀, ∾, 𝄐.

Vocabulary: repeat ad libitum, scordatura, see also above.

Comment: treble clef in the viola part. String basses without low C strings or C mechanisms should tune their E strings to E♭.

* "on the beat" means that the appoggiaturas take their value from the succeeding note, not the preceeding one.

Choral Prelude: Sleepers Awake
"Wachet auf, Ruft uns Die Stimme"

PARTICULARS: [illegible]:

First 4 measures: violin and viola parts -- The 8th note pairings should receive a moderate phrasing of strong-weak, strong-weak. This should not be overdone though. The bowing is somewhat like using a detache porte for separate quarter-notes. The eighth notes with dots, detache lance, should not be shortened too much.

Cello and bass -- The bass doubles the cello and to insure that most of the bass part will sound an octave lower than the cello, instructions are given in the part to use a scordatura, i.e. tuning the E string down to E_b. The fingering takes this tuning into account throughout the composition. In these opening measures, the separate quarters should be detache porte. The slurred quarters are, of course, legato.

5th measure to (2): violin parts (the violas rest) -- This part of the melody is a great contrast from the 1st four bars, losing any quality of stagnancy and being in fact a true flight of inspired melody. The single appoggiaturas, double appoggiaturas and trills are defined with examples in the 1st violin part and viola part marked I. All these ornaments should be placed "on the beat" taking their value from the note following them. All the trills should start with the upper note.

Cello and string bass -- these parts must be played with the utmost smoothness and expressiveness. Vibrato should be used and attention paid to produce the indicated dynamics with as much faithfulness as possible. This applies throughout the composition.

(2) to the end -- The comments made above apply here as well. Close attention should be paid to making the correct difference between notes with dots and those with dashes (detache lance and detache porte respectively).

The fingering in the first violin part after should receive especially careful working out to be sure the players understand it and can use it correctly. This is particularly true of the last 3 measures which will need much repetition if they are to be played really well.

Chorale - Prelude
(Sleepers Awake)

B
3
difficult

Bach
arr. Ormandy

BRASS CRITIQUE

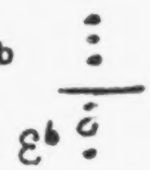
Brass parts offer no exceptional difficulty here. Attention must be focused on proper concept of brass tone - no vibrato throughout. At (5), be sure that all brass release together, preferably on count 3 of the measure. Be sure fortissimo is not reached prematurely. Be sure that tone quality is dark and rich and not at all strident at (5).
First trumpet will have tendency to go sharp 3rd bar from the end. This will be caused by "biting" to get up into high register. Advise that jaw positions must be kept "down and open."

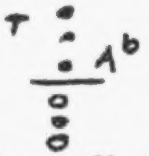
WOODWIND CRITIQUE

Clarinet - Five measures before (4) there is an error in score; C and B should be sixteenth notes.
Two measures before (6) finger C in B^b trill Q O M N. This is also true at (6). A lot of the part lies in the throat register and is hard to obtain good tone quality. There are some bad register crossings.

Bassoon - Bar after (2) should have slur (not in score). Use tongue syllable "du" on each quarter note. Trill E to F at 1st and 2nd ending with thumb on A key on wing joint.

Oboe - Use Fork F fingering on all F's before or after E^b
Trill 6th bar after (5) A^b to B^b.





High E^b and F in 5th and 6th bar after (5) are very high. Take down an octave.

Flute - General pitch level gets quite high at times. Suggest last 3 bars could be taken down an octave.

PERCUSSION CRITIQUE

Three timpani are needed to play the pitches F, B^b, E in the last two bars. However, if the tempo is slow enough and the player accomplished in rapid tuning the F on the large drum may be changed quickly to a B^b changing the F to B^b. It is impossible to achieve the full duration of the eighth note F and a glissando effect is inevitable. If only 2 drums are available the safest way would be to omit the F entirely and play only B^b and E^b.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.

2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.

2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.

3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.

4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 12 3 4.
2. 2-3 pattern means 1 23 4.
3. 3-4 pattern means 1 2 34.

} The basic finger patterns

4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.

5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.

6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.

7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.

8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.

2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (*spun tone*) -- the long sustained tone. The best *point of contact* is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and *sounding point*. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see *point of contact*.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The *flying spiccato* is a series of *spiccato* notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small *martelé* strokes are to be executed on one and the same bow stroke. (Also called *solid staccato* and *martelé staccato*.)

1. *Rapid* or *nervous staccato* -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. *Flying staccato* -- performed in the same manner as the *solid staccato* except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- *flying staccato* (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, *sul tastiera*, or *sur la touche* -- see *flautando*.

SIGNS:

1. Dots may mean any form of *détaché* or any type of staccato bowing.

2. Dashes may mean *detaché* or *detache porté*.

3. Dashes and dots combined may mean *detaché lancé*, a modified *spiccato* or a modified *martelé*.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean *staccato*, *flying staccato*, *flying spiccato*, or *ricochet*.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean *portato* (*louré*).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means *fouette* or *whipped* *bowing*.

13. The point or wedge (▼) often means *martele* or a *martellato* execution.

14. The sign, x (or ∩, or ∪), means an extension of one half-step.

15. The sign $\overset{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ♀ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

(½) - half position.
I - 1st position.
II - 2nd position.
II½ - intermediate position between 2nd and 3rd positions.
etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

PRELUDE AND FUGUE IN D MINOR

24
difficult

HANDEL
arr

Kindler

BAROQUE ERA

1580 - 1750

At the turn of the seventeenth century the center of the musical world was Italy. Spared from the devastating Thirty Years War and aided by an artistic and wealthy aristocracy, this was virgin territory for a musical revolution. This same country which produced the Renaissance art harbored at the same time the seeds of its successor: the Baroque.

These seeds were sown first in the field of opera. In 1607 a new relationship of words and music was disclosed when Monteverdi was commissioned to write the opera, Orfeo. Before this, music had been supreme. Now the declamation of the words and the music were combined in an unheard of balance. These new innovations in Monteverdi's operas became the substance of Baroque music.

The Baroque law of tonality was almost as solid as the law of gravity. In both cases there is a strong pull toward one central point - for tonality, the "key" or home note of the piece. Almost all musical forms of this era were based on this law. In simplest form, called ABA, the music began in one key, moved to another and then returned to the original key.

The favored instrumental forms of this era were:

1. The Sonata - one solo instrument with piano as partner
2. The Concerto - one instrument or a solo group of instruments contrasted against an orchestra
3. The Fugue - using the melodies of the Renaissance with harmonies of the new Baroque

Of the vocal forms of the Baroque Era opera prospered the most. Handel alone wrote forty Italian operas; but oddly enough he is remembered for his oratorios which were a natural transitional form from the opera. Major new church music forms were developed including the oratorio, the passion, and the cantata.

The Baroque artist frowned upon strict form and harmony as being too narrow and coercive. The new attracted him and the more astounding, the more contrary to accepted forms, the more he welcomed it.

The term Baroque, meaning grandiose and resplendent, came largely from Italian architectural constructions. Famous examples of Baroque art are Bernini's Dove above the altar of St. Peter's, Louis XIV's Chateau of Versailles, and the masterpieces of the Flemish painter, Rubens. These artists sculpted stone to look "soft, gilded bronze to simulate gold, and never used a simple form if a complex one could serve.

Note the coincidence of Baroque music, elaborate art, lustrous court life, a violinist like Corelli, a craftsman like Stradivarius, the sublime sacred choral works of Bach or Handel, and the epic creations of Rubens or Milton.

Musicians in Baroque Era

Corelli	Virtuoso on violin
Vivaldi	Prolific composer of concerti (500)
Tartini	Master of violin; wrote over 100 violin sonatas
Purcell	Best known Baroque composer in England
Buxtehude	Organist: Bach's idol
Monteverdi	Italian opera composer
Bach, J. S.	Master of the Baroque
Handel	Composer of The Messiah

GEORGE FREDERICK HANDEL

b. Halle, Germany 23 February 1685
100 miles from Berlin

d. London, England 13 April 1759

Handel's father was a barber-surgeon who insisted that his son study law. However, his father reluctantly gave permission to his son to study music when his obvious musical genius was shown. He studied, played the organ, and began to compose music.

In 1706 Handel left for a tour of Italy. He was well-liked and lovingly called "The Saxon" by the Italians. When he was Kapellmeister in Hanover he made his first trip to London taking with him his new opera Rinaldo in Italian style. It established Handel's reputation in London. He was forced to return to Hanover but it wasn't long before he again asked leave for a second London trip. He appealed to his Elector who gave permission if he were to return in "a reasonable period." This reasonable period became forty-seven years and the Elector who reluctantly gave his permission for the London trip became George I of England. The story goes that only when Handel wrote the celebrated Water Music for his English monarch did he and the former Elector of Hanover become reconciled.

Handel became musical director of the newly established Royal Academy of Music in London. For ten years or so the audiences were surfeited with Italian opera. Finally acute boredom broke the tradition and even though Handel reorganized the Academy and would not accept defeat, the Italian opera style had lost its audience.

It was thus out of necessity that Handel turned to a new form, the oratorio, and for this the musical world has been very grateful. His most famous oratorio The Messiah (which had been feverishly composed in twenty-five days) was first presented at a charity in Dublin.

The Handelian oratorio may be defined as an extensive setting of solo voices, chorus and orchestra, of a text derived from or based on the Bible. These were to all intents and purposes sacred operas. The oratorio, in the modern sense of the word, is largely Handel's own creation.

In comparing the two greatest masters of the Baroque one finds several differences: Handel never married; Bach was a happy family man. Bach remained a modest German subject; Handel became a distinguished English citizen. Bach was buried in a small churchyard near Leipzig; Handel was buried in Westminster Abbey. Bach wrote music to satisfy himself and God; Handel wrote to satisfy the public.

On the other hand both men were born in Germany not far from each other and in the same year. Both were blind and died of apoplexy. The two men never met, but both share the same fate - only a small fraction of their creative accomplishment is known to the public today.

Handel wrote over 43 Italian operas but none survived. His other works include:

21 Oratorios - The Messiah
94 Cantatas
2 Passions
12 Violin or flute sonatas
12 Concerti Grosso
20 Organ concertos
12 Concertos for strings

PRELUDE AND FUGUE
IN D MINOR

B
4

Handel difficult

One concept of the orchestral prelude was introduced in Bach's The Well-Tempered Clavier where each fugue was preceded by a prelude. This was imitated by Handel in this particular number.

The preludes became a fixture in piano music with Chopin who wrote 26 of them. Rubenstein described the preludes as "Chopin's Pearls."

This kind of prelude as used by Handel in Prelude and Fugue was an independent piece of music of brief duration. It was not an introduction or preface to another piece like a prelude to an opera, a play, or a ballet. These are more fragmentary and transitory pieces whose purpose is to introduce or prepare for the main theme.

In a Prelude and Fugue the fugue is not always necessarily in the same key as it is in this one by Handel. A fugue is a contrapuntal composition in two or more parts built on a subject (a theme). The second entry of the subject (generally a fifth higher or a fourth lower) is called the answer. When the answer enters, the subject generally continues with a counterpoint to it. When all parts have made their entries the exposition of the fugue is complete.

Prelude and Fugue in D Minor

B
4
difficult

Handel
arr. Kindler

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:
1st violin -- 1-2, 2-3, 3-4, ext., 12'34, 1st & 4th finger extensions.
2nd violin -- 1-2, 2-3, 3-4, ext., 1-2-3, 1st & 4th finger extensions.
Viola -- 1-2, 2-3, 3-4, ext., 1'234, 12'34.
Cello -- lowered and upward extensions.

Positions: 1st violin -- I, II, III, IV, VIII.
2nd violin -- ½, I, II, III, IV.
Viola -- ½, I, II, III, V.
Cello -- I, II, III, IV, V, VI.
String bass -- ½, I, II, II½, III, V.

Bowing: sustained tones, accented détaché, portato (accented), sustained martelé, hooks, flying staccato, lifts, spiccato, détaché, legato.

Ornaments: trills, single grace-notes.
Dynamics: P, mP, mf, f, ff, fP, cresc., dim.
Rhythms: triplets, dotted-rhythm, syncopation.
Meters, tempos and tempo changes: 3/4, Largo appassionato, 4/4, Allegro, allargando, Tempo I.

Double-notes:
3 4 2 1 o 1 3 o
1st violin --o-P8, 3-m6, 1-M6, o-M6, 2-M3, 2-P4, 2-M6, 1-A4,
2 2 o 4
1-m6, 3-P4, 3-M2, 1-P8.

2 1 4 2 1 o o o
2nd violin -- 1-m6, 1-P5, 1-P8, 3-P4, 3-m3, 2-M3, o-P5, 1-P4,
1 1 3 4 2
o-m6, 2-d5, o-P8, 1-P8, 2-P5.

3 o 1 2 3 4 2 2 1
Viola -- o-P8, o-P5, o-m6, 1-m6, 3-P5, 1-P8, o-unis., 1-M6, 1-P5,
1 4 2 3 2 1 o 2 3
3-M3, 3-M6, 4-m3, 1-m7, 2-P5, 2-P4, 3-M2, 3-A4, 2-m6,
3 o 2 1 4 4 o o
2-M6, 2-M3, 3-P4, o-M6, 2-m7, 3-m6, 1-P4, 2-m3.

1 1 o 4 1 1 2 2
Cello -- o-unison, 4-M3, 2-M3, 3-m6, o-P8, 2-A4, 2-P5, 1-m6,

o 3 1 4 o 2 3
1-P4, 3-P5, 1-P5, 2-M6, 3-m3, 1-d7, 1-M6.

String bass -- 4
o-unison.

Prelude and Fugue in D Minor

GENERALITIES cont.

```
Chords:  1st violin -- o         E-o  3         C-3  2         Bb-4  3
                       1         B-1  2         D-1  1         C-2   2
                       3-E dim., E-1, 2-A min., D-o, 1-G Maj., E-1,  2-F Maj.,

                        C-2  F-1
                        G-3  C-2
                        G-o, F-2.

         2nd violin -- o         2         D-4  o         2         G-4  3
                       1         2         F-3  1         1         A-2  3
                       3-E dim., 1-E Maj., D-o, 3-E Maj., o-G min., C-1, 2-D Maj.

         Viola -- 2         1         2         1         B-1  A-4   2
                  1         2         1         o         E-1  Bb-2  1
                  1-D min., o-E dim., 1-A min., o-G Maj., C-3, D-1,  o-C Maj.,

                   A-o  C-2  Bb-1  o         Bb-1  A-o  G-3  o         o
                   D-o  G-3  G-3   1         F-2   E-1  D-4  1         2
                   A-1, C-3, G-o,  3-A dim., G-o,  A-1, D-1, 3-A Maj., 1-F Maj.

         Cello -- 2         A-o  3         1         3         3         4
                  1         E-1  1         o         1         1         2
                  1-D min., A-1, 1-A Maj., o-G min., 1-C Maj., 1-F Maj., 2-Bb Maj.
```

Harmonics: Cello -- mid-string A.

Signs: ⊓ , ∨ , hooks, slurs, accents, extension, dashes, fermata.

Vocabulary: simile, cantabile, espressivo, divisi, unison.

Comment: rapid cadenza-like sextuplets at letter O. Divisi second violins. Treble clef in viola part.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (↘ or ↗) taking 1 note and 1 string at a time.

2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.

2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.

3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.

4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 12 3 4.
2. 2-3 pattern means 1 23 4.
3. 3-4 pattern means 1 2 34.

} The basic finger patterns

4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.

5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.

6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.

7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.

8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.

2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.

2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").

3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.

2. Dashes may mean detaché or detache porté.

3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means fouette or whipped bowing.

13. The point or wedge (▼) often means martele or a martellato execution.

14. The sign, x (or ∩, or ∪), means an extension of one half-step.

15. The sign $\overset{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ♀ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

(½) - half position.
I - 1st position.
II - 2nd position.
II½ - intermediate position between 2nd and 3rd positions.
etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

MINUET FROM BERENICE

B
5
moderate

HANDEL
arr
Zamecnik

BAROQUE ERA

1580 - 1750

At the turn of the seventeenth century the center of the musical world was Italy. Spared from the devastating Thirty Years War and aided by an artistic and wealthy aristocracy, this was virgin territory for a musical revolution. This same country which produced the Renaissance art harbored at the same time the seeds of its successor: the Baroque.

These seeds were sown first in the field of opera. In 1607 a new relationship of words and music was disclosed when Monteverdi was commissioned to write the opera, Orfeo. Before this, music had been supreme. Now the declamation of the words and the music were combined in an unheard of balance. These new innovations in Monteverdi's operas became the substance of Baroque music.

The Baroque law of tonality was almost as solid as the law of gravity. In both cases there is a strong pull toward one central point - for tonality, the "key" or home note of the piece. Almost all musical forms of this era were based on this law. In simplest form, called ABA, the music began in one key, moved to another and then returned to the original key.

The favored instrumental forms of this era were:

1. The Sonata - one solo instrument with piano as partner
2. The Concerto - one instrument or a solo group of instruments contrasted against an orchestra
3. The Fugue - using the melodies of the Renaissance with harmonies of the new Baroque

Of the vocal forms of the Baroque Era opera prospered the most. Handel alone wrote forty Italian operas; but oddly enough he is remembered for his oratorios which were a natural transitional form from the opera. Major new church music forms were developed including the oratorio, the passion, and the cantata.

The Baroque artist frowned upon strict form and harmony as being too narrow and coercive. The new attracted him and the more astounding, the more contrary to accepted forms, the more he welcomed it.

The term Baroque, meaning grandiose and resplendent, came largely from Italian architectural constructions. Famous examples of Baroque art are Bernini's Dove above the altar of St. Peter's, Louis XIV's Chateau of Versailles, and the masterpieces of the Flemish painter, Rubens. These artists sculpted stone to look "soft, gilded bronze to simulate gold, and never used a simple form if a complex one could serve.

Note the coincidence of Baroque music, elaborate art, lustrous court life, a violinist like Corelli, a craftsman like Stradivarius, the sublime sacred choral works of Bach or Handel, and the epic creations of Rubens or Milton.

Musicians in Baroque Era

Corelli	Virtuoso on violin
Vivaldi	Prolific composer of concerti (500)
Tartini	Master of violin; wrote over 100 violin sonatas
Purcell	Best known Baroque composer in England
Buxtehude	Organist: Bach's idol
Monteverdi	Italian opera composer
Bach, J. S.	Master of the Baroque
Handel	Composer of The Messiah

GEORGE FREDERICK HANDEL

b. Halle, Germany 23 February 1685
100 miles from Berlin

d. London, England 13 April 1759

Handel's father was a barber-surgeon who insisted that his son study law. However, his father reluctantly gave permission to his son to study music when his obvious musical genius was shown. He studied, played the organ, and began to compose music.

In 1706 Handel left for a tour of Italy. He was well-liked and lovingly called "The Saxon" by the Italians. When he was Kapellmeister in Hanover he made his first trip to London taking with him his new opera Rinaldo in Italian style. It established Handel's reputation in London. He was forced to return to Hanover but it wasn't long before he again asked leave for a second London trip. He appealed to his Elector who gave permission if he were to return in "a reasonable period." This reasonable period became forty-seven years and the Elector who reluctantly gave his permission for the London trip became George I of England. The story goes that only when Handel wrote the celebrated Water Music for his English monarch did he and the former Elector of Hanover become reconciled.

Handel became musical director of the newly established Royal Academy of Music in London. For ten years or so the audiences were surfeited with Italian opera. Finally acute boredom broke the tradition and even though Handel reorganized the Academy and would not accept defeat, the Italian opera style had lost its audience.

It was thus out of necessity that Handel turned to a new form, the oratorio, and for this the musical world has been very grateful. His most famous oratorio The Messiah (which had been feverishly composed in twenty-five days) was first presented at a charity in Dublin.

The Handelian oratorio may be defined as an extensive setting of solo voices, chorus and orchestra, of a text derived from or based on the Bible. These were to all intents and purposes sacred operas. The oratorio, in the modern sense of the word, is largely Handel's own creation.

In comparing the two greatest masters of the Baroque one finds several differences: Handel never married; Bach was a happy family man. Bach remained a modest German subject; Handel became a distinguished English citizen. Bach was buried in a small churchyard near Leipzig; Handel was buried in Westminster Abbey. Bach wrote music to satisfy himself and God; Handel wrote to satisfy the public.

On the other hand both men were born in Germany not far from each other and in the same year. Both were blind and died of apoplexy. The two men never met, but both share the same fate - only a small fraction of their creative accomplishment is known to the public today.

Handel wrote over 43 Italian operas but none survived. His other works include:

21 Oratorios - The Messiah
94 Cantatas
2 Passions
12 Violin or flute sonatas
12 Concerti Grosso
20 Organ concertos
12 Concertos for strings

Minuet from "Berenice"

B
5
moderate

Handel
arr. Zamecnik

Handel composed the opera Berenice at the request of Henrietta of England, queen of Charles I. Handel took the text from the French dramatist Racine who had written his version of Berenice in 1670.

Berenice means "bringer of victory." She was the wife of Herod, brother to Agrippa who was her father - (married to her uncle). She was at one time almost successful in getting the Emperor Titus to marry her. Titus, who had been reared in the famous Nero's (Fiddler on the Roof) court captured Jerusalem in 79 A.D. Since Berenice was queen of Palestine she probably met Titus at the time of his conquest of Jerusalem.

The arranger, J. S. Zamecnik, was born in Cleveland in 1872. He studied with Dvorak in Czechoslovakia and later was violinist in the Pittsburgh Symphony Orchestra. Mr. Zamecnik has published a great deal of educational material and has written a number of original musical scores for successful major motion pictures.

Minuet
from "Berenice"

B
5
easy

Handel
Arr. Zamecnik

STRING CRITIQUE

GENERALITIES:

Finger patterns, extensions and contractions:
- advanced violin -- 1-2, 2-3, 3-4.
- 1st violin A -- 1-2, 2-3, 3-4; 1st finger extension.
- 1st violin B -- 1-2, 2-3, 3-4; 1st finger extension.
- 1st violin C -- 1-2, 2-3, 3-4; 1st finger extension.
- 2nd violin -- 1-2, 2-3, 3-4; 1st finger extension.
- Viola -- 1-2, 2-3, 3-4.
- Cello -- upward extensions.

Positions:
- advanced violin -- I, II, III, (IV).
- 1st violin A -- I, II, III, (IV).
- 1st violin B -- I, II, III.
- 1st violin C -- I, II, III.
- 2nd violin -- I, II, III.
- Viola -- I, II, III, ½.
- Cello -- I, II, III, IV.
- String bass -- ½, I, II, II½, III.

Bowing: legato, detache porte, detache.

Pizzicato: none

Ornaments: none

Tremolo: none

Dynamics: p, mf, f, mf >, <, <>, >.

Rhythms: dotted rhythms.

Meters, Tempos and tempo changes: andante moderato, rit., 3/4.

Double-notes: 2nd violin --
```
3      2      1      3      4      1      2      2
2-m6,  1-m6,  2-P4,  2-M6,  3-m6,  1-P5,  1-M6,  2-P5,
4      4      o      o
1-P8,  2-m7,  2-m3,  1-P4.
```
Viola --

Chords: none

Harmonics: advanced violin -- mid-string A. 1st violin A -- mid-string A and D.

Signs: >, ⊓, V, <>, <, >, ⌒, ×, ⌒, ⌒., ‿.

Vocabulary: ritenuto. Also see above.

Comment: with the exception of the bass part which doubles the cello, each string part is at least part of the time independent of the others. There is no substitute viola part.

Minuet
from "Berenice"

PARTICULARS:

The string players, to perform this work successfully must learn or have learned to play with that wonderful, noble and singing legato that strings can so well produce.

To help in the accomplishment of this, the fingering has been designed to make possible smoothness and strength of execution and the production of the vibrato with the greatest ease.

The bow must not be allowed to drift too far away from the bridge or a flat, fuzzy quality will result.

Work on percussive and plucking finger action will help the accuracy and clarity of the dotted rhythms.

Beginning to (1): advanced violin and 1st violin A parts -- II and III positions are much used in order to keep the melody most of the time on the D and G strings, to make use of the strongest fingers and to avoid a weakening of the expression with the use of open strings indiscriminately. This is true also of the 1st violin B part and the 2nd violin even though they do not have the melody. The 1st violin C part uses only I and III position but still for the reasons given above. The viola part's fingering also uses much II and III position but the use of three strings (C, G and D) is necessary. To meet the fingering requirements given above, the cello part uses all of the first four positions as well as an upward extension; and the string bass part uses ½ position through III position.
To play the first two measures as indicated, the bow strokes must be begun by "leaning" into the string.

(1) to (2): advanced violin and 1st violin A -- again, quite a bit of II and III positions are used but this time mostly on the A and E strings. Note the harmonic used to help bring off the "echo" 3 before 2.
1st violin B -- II and III positions, D and A strings mostly.
1st violin C -- doubles the uppermost violin parts for the 1st 4 bars after (1). Mostly II position is used but also some I and III.
2nd violin -- considerable double-notes are present. These should be learned by each player although the conductor may really find that dividing the parts is best for public performance. Only one measure is out of 1st postion (6 after 1- III position).
Viola -- the part also contains quite a few double-notes (see immediately above). III and ½ positions are used.
Cello -- continued use of I, II, III and IV positions.
String bass -- continued use of ½, I, II and III positions.

(2) to the end: This section presents fewer difficulties than the preceeding ones. The fingering is less complicated. Mid-string harmonics are present in the 1st violin A and C parts and a 1st finger extension in the 1st violin A part.

Minuet
from "Berenice"

B
5
moderate

Handel
Arr. Zamecnik

BRASS CRITIQUE

Brass parts present no unusual difficulty. Care must be taken not to over balance strings and to tune carefully.
Breathe every four measures.
Watch all dynamic markings and articulations carefully.

WOODWIND CRITIQUE

First Clarinet - 6th measure after (1) use chromatic F#. 4 before (2) slide from right D# to right C#.
Second Clarinet - In fourth measure, use chromatic B . Third and fourth measures before (1) use chromatic B .

Bassoon - Play all 4th space G
Include pp key when using half hole.
This number is difficult as it hovers around the half hole range.

Use half hole on F#, G and G#.

Oboe - Very low part; would be difficult to play low C#. Keep very open throat (yawn) and very full support.

Flute - No comment. Flute part is unusually low; could be taken up an octave.

PERCUSSION CRITIQUE

At 1 muffle on beats two and three. The second measure after 1, indicates repeat the previous measure. Use medium hard stix.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.

2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.

2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.

3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.

4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 12 3 4.
2. 2-3 pattern means 1 23 4.
3. 3-4 pattern means 1 2 34.

The basic finger patterns

4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.

5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.

6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.

7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.

8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.

2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martélé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (*spun tone*) -- the long sustained tone. The best *point of contact* is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and *sounding point*. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see *point of contact*.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The *flying spiccato* is a series of *spiccato* notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small *martelé* strokes are to be executed on one and the same bow stroke. (Also called *solid staccato* and *martelé staccato*.)

1. *Rapid* or *nervous staccato* -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. *Flying staccato* -- performed in the same manner as the *solid staccato* except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- *flying staccato* (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, *sul tastiera*, or *sur la touche* -- see *flautando*.

SIGNS:

1. Dots may mean any form of *détaché* or any type of staccato bowing.

2. Dashes may mean *detaché* or *detache porté*.

3. Dashes and dots combined may mean *detaché lancé*, a modified *spiccato* or a modified *martelé*.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean *staccato*, *flying staccato*, *flying spiccato*, or *ricochet*.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means fouette or whipped bowing.

13. The point or wedge (▼) often means martele or a martellato execution.

14. The sign, x (or ∩, or ∪), means an extension of one half-step.

15. The sign $\overset{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ϙ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

    (½) - half position.
    I - 1st position.
    II - 2nd position.
    II½ - intermediate position between 2nd and 3rd positions.
    etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

ROYAL FIREWORKS MUSIC

B
6
easy

HANDEL

arr.
Gordon

BAROQUE ERA

1580 - 1750

At the turn of the seventeenth century the center of the musical world was Italy. Spared from the devastating Thirty Years War and aided by an artistic and wealthy aristocracy, this was virgin territory for a musical revolution. This same country which produced the Renaissance art harbored at the same time the seeds of its successor: the Baroque.

These seeds were sown first in the field of opera. In 1607 a new relationship of words and music was disclosed when Monteverdi was commissioned to write the opera, Orfeo. Before this, music had been supreme. Now the declamation of the words and the music were combined in an unheard of balance. These new innovations in Monteverdi's operas became the substance of Baroque music.

The Baroque law of tonality was almost as solid as the law of gravity. In both cases there is a strong pull toward one central point - for tonality, the "key" or home note of the piece. Almost all musical forms of this era were based on this law. In simplest form, called ABA, the music began in one key, moved to another and then returned to the original key.

The favored instrumental forms of this era were:

1. The Sonata - one solo instrument with piano as partner
2. The Concerto - one instrument or a solo group of instruments contrasted against an orchestra
3. The Fugue - using the melodies of the Renaissance with harmonies of the new Baroque

Of the vocal forms of the Baroque Era opera prospered the most. Handel alone wrote forty Italian operas; but oddly enough he is remembered for his oratorios which were a natural transitional form from the opera. Major new church music forms were developed including the oratorio, the passion, and the cantata.

The Baroque artist frowned upon strict form and harmony as being too narrow and coercive. The new attracted him and the more astounding, the more contrary to accepted forms, the more he welcomed it.

The term Baroque, meaning grandiose and resplendent, came largely from Italian architectural constructions. Famous examples of Baroque art are Bernini's Dove above the altar of St. Peter's, Louis XIV's Chateau of Versailles, and the masterpieces of the Flemish painter, Rubens. These artists sculpted stone to look "soft, gilded bronze to simulate gold, and never used a simple form if a complex one could serve.

Note the coincidence of Baroque music, elaborate art, lustrous court life, a violinist like Corelli, a craftsman like Stradivarius, the sublime sacred choral works of Bach or Handel, and the epic creations of Rubens or Milton.

GEORGE FREDERICK HANDEL

b. Halle, Germany 23 February 1685
100 miles from Berlin

d. London, England 13 April 1759

Handel's father was a barber-surgeon who insisted that his son study law. However, his father reluctantly gave permission to his son to study music when his obvious musical genius was shown. He studied, played the organ, and began to compose music.

In 1706 Handel left for a tour of Italy. He was well-liked and lovingly called "The Saxon" by the Italians. When he was Kapellmeister in Hanover he made his first trip to London taking with him his new opera Rinaldo in Italian style. It established Handel's reputation in London. He was forced to return to Hanover but it wasn't long before he again asked leave for a second London trip. He appealed to his Elector who gave permission if he were to return in "a reasonable period." This reasonable period became forty-seven years and the Elector who reluctantly gave his permission for the London trip became George I of England. The story goes that only when Handel wrote the celebrated Water Music for his English monarch did he and the former Elector of Hanover become reconciled.

Handel became musical director of the newly established Royal Academy of Music in London. For ten years or so the audiences were surfeited with Italian opera. Finally acute boredom broke the tradition and even though Handel reorganized the Academy and would not accept defeat, the Italian opera style had lost its audience.

It was thus out of necessity that Handel turned to a new form, the oratorio, and for this the musical world has been very grateful. His most famous oratorio The Messiah (which had been feverishly composed in twenty-five days) was first presented at a charity in Dublin.

The Handelian oratorio may be defined as an extensive setting of solo voices, chorus and orchestra, of a text derived from or based on the Bible. These were to all intents and purposes sacred operas. The oratorio, in the modern sense of the word, is largely Handel's own creation.

In comparing the two greatest masters of the Baroque one finds several differences: Handel never married; Bach was a happy family man. Bach remained a modest German subject; Handel became a distinguished English citizen. Bach was buried in a small churchyard near Leipzig; Handel was buried in Westminster Abbey. Bach wrote music to satisfy himself and God; Handel wrote to satisfy the public.

On the other hand both men were born in Germany not far from each other and in the same year. Both were blind and died of apoplexy. The two men never met, but both share the same fate - only a small fraction of their creative accomplishment is known to the public today.

Handel wrote over 43 Italian operas but none survived. His other works include:

- 21 Oratorios - The Messiah
- 94 Cantatas
- 2 Passions
- 12 Violin or flute sonatas
- 12 Concerti Grosso
- 20 Organ concertos
- 12 Concertos for strings

Royal Fireworks Music

B
6
easy

Handel
arr. Philip Gordon

In his capacity as the unofficial national composer of England, Handel wrote the Royal Fireworks Music. This music was commissioned to accompany a magnificent display of fireworks planned for April 17, 1748, as a celebration of the Peace of Aix-la-Chapelle bringing an end to the War of the Austrian Succession. The setting for the fireworks, a long wooden building, was erected in Green Park, London. The music was first composed for a band of one hundred wind instruments but later Handel used fewer winds and added more strings. An interesting result of the evening was a big fire when the fireworks set fire to the wooden building.

Handel wrote the music with an overture and five short pieces. This arrangement by Philip Gordon includes only the second of the two minuets, making a stately conclusion to the music.

The arranger, Philip Gordon, is a former music teacher who holds a Ph. D. from Columbia University. Mr. Gordon has been on the faculty of the Chicago Musical College, Seton Hall University, and the Princeton, New Jersey, Westminster Choir College. He has written numerous band, orchestra and chorus compositions for public schools in addition to his many arrangements. At the present time he is a member of the board of directors of the New Jersey Chapter of the American String Teachers Association.

The recording is made by the Vienna State Opera Orchestra, conducted by a noted Swiss conductor, Edmond Appia.

Side 1 Band 6

Firework Music

B_6
easy

Handel
Arr. Gordon

STRING CRITIQUE

GENERALITIES

Finger Patterns, Extensions and Contractions:
- 1st and 2nd violins -- 1-2, 2-3, 3-4.
- Viola -- 1-2, 2-3.
- Cello -- lowered extensions.
- String Bass -- none

Positions:
- 1st violin -- I, III
- 2nd violin -- I, II, III
- Viola -- I, III
- Cello -- I, II, III, IV
- String Bass -- I, II, III

Bowing: Detache, grand detache, accented grand detache, detache porte, accented detache.

Pizzicato: With right hand.

Ornaments: None

Tremolo: None

Dynamics: ff, f, mf, p, pp, < > , crescendo, diminuendo.

Rhythms: No difficulties.

Meters, tempos and tempo changes: 3/4 meter, moderato, rallentando, Grandioso, ritardando

Double-notes: 1st and 2nd violin -- None Cello and String Bass -- None

Viola -- $\overset{3}{\text{o}}$-P8

Chords: None >, ..., < >, 𝄐, ⊓, V.

Harmonics: Cello -- mid-string G. Other parts none.

Signs:

Vocabulary: Moderato, Grandioso, Pizzicato, Arco, Crescendo, diminuendo, rallentando, ritardando.

Comments: Bass doubles cello throughout. Intonation and ensemble between the sections should be carefully checked. Style is mostly marcato with very little legato.

PARTICULARS

Beginning: 1st violin -- the accented half-note, down-bow, and the quarter-note, up-bow, should both be played with a WB but the quarter-note must be played quite lightly in comparison to the half-note to avoid a misplaced accent.
The other parts play the half with an accented grand detache stroke.
Viola -- use 3rd position to gain the advantage of stronger fingers and to insure an appropriate tone.
String Bass -- use 2nd position to avoid inappropriate use of the open G string.

Measure 3: 1st violin -- stay in the lower half of the bow.
Other parts -- see 1st violin note for Beginning.

Measures 3, 4 and 5: 4 lower parts -- accented quarter-note, WB; unaccented, ½B.

Measures 5 and 6: 1st violins should make sure their bows are in the upper half for the last 2/3's of measure 6. Using more bow on the accented notes and less on the unaccented will bring this about. This is important in order to start the half-note 1 measure before (1) at the tip.

Measure 6 and following: 3rd position used in the 1st violin part to maintain A string quality.

3 before (1): Hooking the quarter-notes will make possible a down-bow on the 1st 8th-note 1 measure before (1) in the cello and string bass parts.

Measure 8: 1st violin should use accented detache in the U.H. of bow.

2 before (1): 4 lower parts should use accented grand detache bowing.

(1): All parts -- pizzicato should have solid round quality. Use vibrato.

2 before (2): II position used in the 2nd violin part to prepare with an easy half-tone shift the passage beginning at (2).

(2): The 2nd violin passage beginning here needs to be in 2nd position to avoid the all-whole-step (extended) finger pattern and to achieve a consistent quality of tone.
1st violin should use detache porte bowing in the U.H. of bow.
Viola, cello and string bass -- using the hooked (linked) bowing will help insure an appropriate accentuation. Use WB (2/3 for half-note; 1/3 for quarter-note).

3 after (2): III position in the 2nd violin part to avoid raw "open A" sound and/or awkward string crossing.

4 before (4): Cello and string bass -- play the half-note with a WB and the next note with a ½B. The notes following should be played with more and more bow until the forte is reached. At that time, the bowing should be accented grand detache.

PARTICULARS (continued)

(4) and after: 1st and 2nd violin -- very smooth and clinging detache for 2 measures.
2nd violin -- III and II positions used to obtain an appropriate and consistent tone quality.
Viola -- at first son file bowing but after the 1st 4 measures the 1st violin comment immediately above will apply.
Cello -- III and II positions used to maintain the D and G string tone color.
Cello and string bass -- half-note, WB; quarter-note, ½B; quarter-note (cresc.), WB; accented quarter-note, WB; tied quarter-notes, WB. The accents here should be of the "vibrato type." Lean on them but don't smash!

3 and 4 after (4): The bowing for the 1st and 2nd violins is an alternation of legato and semi-spiccato within the lower half of the bow.

(6) to (7) and (7) to (8): Piano-crescendo-forte demands the use of little bow at first gradually increasing to whole bow strokes.

Final note: May need an extra bow (up-bow) to maintain volume during the fermata.

Royal Fireworks Music

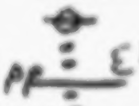
B
6
easy

Handel
arr. Philip Gordon

BRASS CRITIQUE

Brass parts present no particular difficulty technically, but attention must be paid to tuning and stylistic problems. All accented notes should be separated from each other. No vibrato throughout. All players must agree on release points; i.e. in opening, all should release at beginning of 3rd beat. Observe dynamics carefully of course.

WOODWIND CRITIQUE

Bassoon - Finger 4th space G ♮ pp  E♭

PERCUSSION CRITIQUE

Timpani - the first 4 measures must end on beat 2, not on beat 3 with the woodwind and 1st violin. Medium hard or hard sticks will improve the clarity of the 16th notes. The snare drum and bass should be used in the absence of timpani or to increase the volume.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.

2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.

2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.

3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.

4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 12 3 4.
2. 2-3 pattern means 1 23 4. } The basic finger patterns
3. 3-4 pattern means 1 2 34.
4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.
5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.
6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.
7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.
8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.
2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.

2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").

3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.

2. Dashes may mean detaché or detache porté.

3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means fouette or whipped bowing.

13. The point or wedge (▼) often means martelé or a martellato execution.

14. The sign, x (or ∩, or ∪), means an extension of one half-step.

15. The sign $\overset{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ϙ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    - a. Fr. -- near the frog of the bow.
    - b. M. -- near the middle of the bow.
    - c. Pt. or tip. -- near the point or tip of the bow.
    - d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    - e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    - f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

    (½) - half position.
    I - 1st position.
    II - 2nd position.
    II½ - intermediate position between 2nd and 3rd positions.
    etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

MUSETTE FROM CONCERTO GROSSO NO. 6

B$_7$
moderate

HANDEL
arr.
Matesky

BAROQUE ERA

1580 - 1750

At the turn of the seventeenth century the center of the musical world was Italy. Spared from the devastating Thirty Years War and aided by an artistic and wealthy aristocracy, this was virgin territory for a musical revolution. This same country which produced the Renaissance art harbored at the same time the seeds of its successor: the Baroque.

These seeds were sown first in the field of opera. In 1607 a new relationship of words and music was disclosed when Monteverdi was commissioned to write the opera, Orfeo. Before this, music had been supreme. Now the declamation of the words and the music were combined in an unheard of balance. These new innovations in Monteverdi's operas became the substance of Baroque music.

The Baroque law of tonality was almost as solid as the law of gravity. In both cases there is a strong pull toward one central point - for tonality, the "key" or home note of the piece. Almost all musical forms of this era were based on this law. In simplest form, called ABA, the music began in one key, moved to another and then returned to the original key.

The favored instrumental forms of this era were:

1. The Sonata - one solo instrument with piano as partner
2. The Concerto - one instrument or a solo group of instruments contrasted against an orchestra
3. The Fugue - using the melodies of the Renaissance with harmonies of the new Baroque

Of the vocal forms of the Baroque Era opera prospered the most. Handel alone wrote forty Italian operas; but oddly enough he is remembered for his oratorios which were a natural transitional form from the opera. Major new church music forms were developed including the oratorio, the passion, and the cantata.

The Baroque artist frowned upon strict form and harmony as being too narrow and coercive. The new attracted him and the more astounding, the more contrary to accepted forms, the more he welcomed it.

The term Baroque, meaning grandiose and resplendent, came largely from Italian architectural constructions. Famous examples of Baroque art are Bernini's Dove above the altar of St. Peter's, Louis XIV's Chateau of Versailles, and the masterpieces of the Flemish painter, Rubens. These artists sculpted stone to look "soft, gilded bronze to simulate gold, and never used a simple form if a complex one could serve.

Note the coincidence of Baroque music, elaborate art, lustrous court life, a violinist like Corelli, a craftsman like Stradivarius, the sublime sacred choral works of Bach or Handel, and the epic creations of Rubens or Milton.

Musicians in Baroque Era

Corelli	Virtuoso on violin
Vivaldi	Prolific composer of concerti (500)
Tartini	Master of violin; wrote over 100 violin sonatas
Purcell	Best known Baroque composer in England
Buxtehude	Organist: Bach's idol
Monteverdi	Italian opera composer
Bach, J. S.	Master of the Baroque
Handel	Composer of The Messiah

GEORGE FREDERICK HANDEL

b. Halle, Germany 23 February 1685
100 miles from Berlin

d. London, England 13 April 1759

Handel's father was a barber-surgeon who insisted that his son study law. However, his father reluctantly gave permission to his son to study music when his obvious musical genius was shown. He studied, played the organ, and began to compose music.

In 1706 Handel left for a tour of Italy. He was well-liked and lovingly called "The Saxon" by the Italians. When he was Kapellmeister in Hanover he made his first trip to London taking with him his new opera Rinaldo in Italian style. It established Handel's reputation in London. He was forced to return to Hanover but it wasn't long before he again asked leave for a second London trip. He appealed to his Elector who gave permission if he were to return in "a reasonable period." This reasonable period became forty-seven years and the Elector who reluctantly gave his permission for the London trip became George I of England. The story goes that only when Handel wrote the celebrated Water Music for his English monarch did he and the former Elector of Hanover become reconciled.

Handel became musical director of the newly established Royal Academy of Music in London. For ten years or so the audiences were surfeited with Italian opera. Finally acute boredom broke the tradition and even though Handel reorganized the Academy and would not accept defeat, the Italian opera style had lost its audience.

It was thus out of necessity that Handel turned to a new form, the oratorio, and for this the musical world has been very grateful. His most famous oratorio The Messiah (which had been feverishly composed in twenty-five days) was first presented at a charity in Dublin.

The Handelian oratorio may be defined as an extensive setting of solo voices, chorus and orchestra, of a text derived from or based on the Bible. These were to all intents and purposes sacred operas. The oratorio, in the modern sense of the word, is largely Handel's own creation.

In comparing the two greatest masters of the Baroque one finds several differences: Handel never married; Bach was a happy family man. Bach remained a modest German subject; Handel became a distinguished English citizen. Bach was buried in a small churchyard near Leipzig; Handel was buried in Westminster Abbey. Bach wrote music to satisfy himself and God; Handel wrote to satisfy the public.

On the other hand both men were born in Germany not far from each other and in the same year. Both were blind and died of apoplexy. The two men never met, but both share the same fate - only a small fraction of their creative accomplishment is known to the public today.

Handel wrote over 43 Italian operas but none survived. His other works include:

21	Oratorios - The Messiah
94	Cantatas
2	Passions
12	Violin or flute sonatas
12	Concerti Grosso
20	Organ concertos
12	Concertos for strings

Musette
from Concerto Grosso No. 6
in G Minor

B
7
moderate

Handel
arr. Matesky

This Musette completed in 1739 is one from a set of 12 of the most celebrated of all of Handel's concerti grossi. Musette can mean a bagpipe and for this reason the movement of the concerto grosso where a wondrous melody rises above a sustained drone in the basses (like a bagpipe) is called Musette. This is just one section or movement of the piece.

A concerto grosso was a popular form in the 17th and early 18th centuries used by Vivaldi and Handel. It is a composition for orchestra in several movements generally with passages for a group of solo instruments to form a contrast with the tutti.

The arranger, Ralph Matesky, is a nationally known conductor, adjudicator, clinician, composer and author. He is presently Associate Professor of Music at the University of the Pacific, Stockton, California. He is conductor of the San Joaquin Youth Orchestra.

Musette

B
7
Mod.

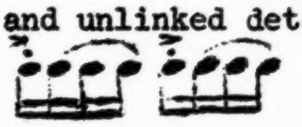
Handel
Arr. Matesky

STRING CRITIQUE

GENERALITIES:

Finger Patterns, Extensions and Contractions:
- 1st violin -- ext., 1-2, 2-3, 3-4; extended 4th finger.
- 2nd violin -- ext., 1-2, 2-3, 3-4; extended 4th finger.
- viola -- ext., 1-2, 2-3, 3-4.
- Cello -- lowered extensions.
- String bass -- 1st finger extensions and use of 3rd finger.

Positions: 1st violin -- I, II, III, IV.
2nd violin -- I, II, III, IV.
Viola -- I, II, III.
Cello -- I, II, III, IV.
String bass -- ½, I, II, II½, III, III½, IV.

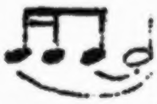
Bowing: Legato, linked and unlinked detache lance, detache, portato, hooks, detache porte,  , martele, accented detache.

Pizzicato: None

Ornaments: trills (1st violin -- 2nd & 3rd fingers), mordent.

Tremolo: None

Dynamics: p, mp, mf, f, .

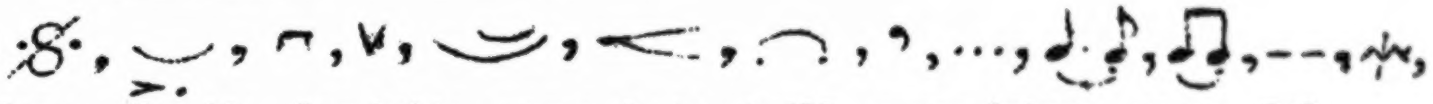
Rhythms:  , scotch snap (Lombard rhythm).

Meters, Tempos and tempo changes: larghetto, 3/4, poco ritardando.

```
                                 o     1     3     o     o
Double-notes:  Viola -- o-P5, o-m6, o-P8, 1-M2, 2-M3.
```

Chords: None

Harmonics: 2nd violin -- mid-string D.

Signs: 

Vocabulary: Musette, larghetto, mezzo forte, trill, appoggiatura, segno, Dal Segno al fine, piano, crescendo, forte, mezzo piano, poco ritardando e fermata, mordent.

Comment: Bowing, particularly in the 1st and 2nd violins presents the greatest difficulties.

Musette

PARTICULARS:

Beginning to (25): 1st violin -- tone should be sustained, full, rich, vibrant and as much on the G-string as possible. More daring and able players might well play this melody all on the G-string instead of moving to the D string in measures 5 and 11. Be sure the 16th notes are timed correctly and are expressive.

2nd violin -- the same comments on style apply.

Viola -- again, the same comments as to style apply. The separate quarter-notes are hooked (portato) to the following ties to keep the quarter-note from being too loud because of the unequal durations. The indication for solo at (14) is apparently in reference to the viola section as a whole, not one player only unless truly necessary. III position is used after 14 for tonal consistency.

Cello -- III position in measures 6 and 7 to keep on the G-string.

String bass -- II, II½ and IV positions used. Some bass players with large and/or very flexible and strong hands may be able to extend for the F ⟶ A_b minor third.

(25) to (34): 1st violin -- play this section all on the E string.

2nd violin -- III position used to keep tone consistent and avoid an awkward string crossing in measure 39.

Viola -- easy double-notes in measures 32 and 33. Use care to make the open strings sound well.

Cello -- III position to stay on the D string.

String bass -- II position G to avoid an accent on beat 3 of measure 32.

(34) to (57): 1st violin -- III position beginning in measure 40 to stay on the A string. III and II positions in measures 47 and 48 to stay on the G-string and to use stronger fingers.

2nd violin -- III position in measure 35 to make the A (a leading tone) tunable; in measures 38, 39, 40, 44, 45, 46 to stay on the D string. II position in measures 52 and 53 to stay on the D string.

Viola -- III position in measures 39 and 40 to keep a consistent quality of tone - II position for the same reason. The bow recoveries after (43) must be done with close attention to perfect ensemble. The bow should not be lifted until the last instant before the new down-bow begins. Quarter-notes with dots - detache lance, but with very little actual separation. Use U.½ of bow.

Cello -- II and III position used to keep the tone as smooth and consistent as possible. For recoveries, see Viola comments immediately above. Quarter notes with dots - detache lance with little separation.

String bass -- son file in measures 36 to 39. II½ position at (43) to allow E_b and A_b to be played in the same position. Quarter notes with dots - see Cello comment.

Musette
from Concerto Grosso No. 6
in G Minor

B
7
moderate

Handel
arr. Matesky

BRASS CRITIQUE

In measure 4, insist on good blend between horn and trombone. Notes should be almost connected, soft, but with "round" tone. Check octaves for good intonation.

In measure 7, insist on accurate subdivision of rhythm in the two trumpet parts.

No vibrato in any of the brass.

In measure 21, ask for chorale style - long notes, sustained and only very slightly separated.

In measure 62, insist on accurate subdivision of rhythm. Trumpet should be predominant sound over clarinet and 2nd violin.

Accents in measure 86 must be subtle, not heavy.

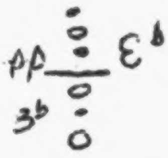
In measure 93 insist on steady tempo and light articulation.

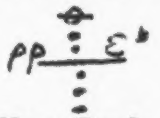
From 83 on to end, be sure that brass does not predominate. Keep in balance.

WOODWIND CRITIQUE

Clarinet - The parts are easy until (93) when 16th note passages in 1st clarinet pose some problems. Aside from practice the only fingering aid would be to use the Q O M N fingering for C at (111) for 2 measures. Clarinets should listen to strings and match articulation style.

Bassoon - Finger 3rd space E in opening passage for stability. Finger all 4th space G;at (70) use little finger A♭ before B♭.





Oboe - Use Fork F fingering before and after E as in first bar. Measure (39) is a difficult entrance. Use du or da and open up throat. Be sure to use Fork F at this point. At (83) if oboe has alternate left hand F key, use it; otherwise, lots of luck! After (81) the oboe part became a can of worms. This will take many hours of work.

Flutes - Long phrase in slow movement will require economical use of breath. Mark in breath marks. (81) begins difficult area for flute. Breath and fingers are both a problem. (93) is too difficult. If piccolo is available have it play the part as written (not 8 va) and it will sound an octave higher. Fingering will be more simple. 1st flute should play same level as 2nd flute in this case.

Musette
from Concerto Grosso No. 6
in G Minor

PERCUSSION CRITIQUE

Measures 1-4; 7-10; 19, 20; 45-48, the timpanist should try to match the pitch and phrasing of the low brass and low strings. Measures 33; 73, the timpanist should match the rhythm of the brass. Measure 81 the pitches C and fourth space G are indicated. Care should be taken in tuning the G. This is a whole step above the range of a 25-inch timpani. On some timpani the head will not tune to the 4th space G. It will always have a thin tone quality. A 23-in. timpani should be used, or the interval inverted if the quality is undesirable.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. *Legato arpeggio* (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.

2. *Sautillé arpeggio* (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. *Springing* (*saltando*, *ricochet* or *jeté*) *arpeggio* -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see *sul ponticello*).

Au talon -- at the *frog* or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the *simple détaché* to distinguish it from the variations given below.

1. *Grand détaché* -- same as the above but using the whole bow for each note.

2. *Accented détaché* -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in *martelé* -- no separation between the notes.

3. *Accented grand détaché* -- same as #2 above except that a whole bow is used for each note.

4. *Détaché porté* -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see *portato*). There may or may not be a small spacing between the notes but the impression should be that the notes *are* slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 12 3 4.
2. 2-3 pattern means 1 23 4.
3. 3-4 pattern means 1 2 34.

} The basic finger patterns

4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.

5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.

6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.

7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.

8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.

2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (Louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (*spun tone*) -- the long sustained tone. The best *point of contact* is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and *sounding point*. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see *point of contact*.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The *flying spiccato* is a series of *spiccato* notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small *martelé* strokes are to be executed on one and the same bow stroke. (Also called *solid staccato* and *martelé staccato*.)

1. *Rapid* or *nervous staccato* -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. *Flying staccato* -- performed in the same manner as the *solid staccato* except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- *flying staccato* (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, *sul tastiera*, or *sur la touche* -- see *flautando*.

SIGNS:

1. Dots may mean any form of *détaché* or any type of staccato bowing.

2. Dashes may mean *detaché* or *detache porté*.

3. Dashes and dots combined may mean *detaché lancé*, a modified *spiccato* or a modified *martelé*.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean *staccato*, *flying staccato*, *flying spiccato*, or *ricochet*.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).
7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.
8. The sign (v) means up-bow. This sign also occurs upside down in some editions.
9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.
10. The sign,) , means to lift the bow.
11. The sign // means to stop or to lift the bow or both.
12. The sign / over a note means fouette or whipped bowing.
13. The point or wedge (▼) often means martele or a martellato execution.
14. The sign, x (or ∩, or ∪), means an extension of one half-step.
15. The sign $\overset{x}{x}$ (or xx) means an extension of one whole-step.
16. The sign ϙ indicates the use of the thumb to finger a note.
17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.
18. The positions are indicated as follows:

    (½) - half position.
    I - 1st position.
    II - 2nd position.
    II½ - intermediate position between 2nd and 3rd positions.
    etc.

FOUR CHORALE PRELUDES

B8
difficult

BUXTEHUDE
arr.
Binkerd

BAROQUE ERA

1580 - 1750

At the turn of the seventeenth century the center of the musical world was Italy. Spared from the devastating Thirty Years War and aided by an artistic and wealthy aristocracy, this was virgin territory for a musical revolution. This same country which produced the Renaissance art harbored at the same time the seeds of its successor: the Baroque.

These seeds were sown first in the field of opera. In 1607 a new relationship of words and music was disclosed when Monteverdi was commissioned to write the opera, Orfeo. Before this, music had been supreme. Now the declamation of the words and the music were combined in an unheard of balance. These new innovations in Monteverdi's operas became the substance of Baroque music.

The Baroque law of tonality was almost as solid as the law of gravity. In both cases there is a strong pull toward one central point - for tonality, the "key" or home note of the piece. Almost all musical forms of this era were based on this law. In simplest form, called ABA, the music began in one key, moved to another and then returned to the original key.

The favored instrumental forms of this era were:

1. The Sonata - one solo instrument with piano as partner
2. The Concerto - one instrument or a solo group of instruments contrasted against an orchestra
3. The Fugue - using the melodies of the Renaissance with harmonies of the new Baroque

Of the vocal forms of the Baroque Era opera prospered the most. Handel alone wrote forty Italian operas; but oddly enough he is remembered for his oratorios which were a natural transitional form from the opera. Major new church music forms were developed including the oratorio, the passion, and the cantata.

The Baroque artist frowned upon strict form and harmony as being too narrow and coercive. The new attracted him and the more astounding, the more contrary to accepted forms, the more he welcomed it.

The term Baroque, meaning grandiose and resplendent, came largely from Italian architectural constructions. Famous examples of Baroque art are Bernini's Dove above the altar of St. Peter's, Louis XIV's Chateau of Versailles, and the masterpieces of the Flemish painter, Rubens. These artists sculpted stone to look "soft, gilded bronze to simulate gold, and never used a simple form if a complex one could serve.

Note the coincidence of Baroque music, elaborate art, lustrous court life, a violinist like Corelli, a craftsman like Stradivarius, the sublime sacred choral works of Bach or Handel, and the epic creations of Rubens or Milton.

Musicians in Baroque Era

Corelli	Virtuoso on violin
Vivaldi	Prolific composer of concerti (500)
Tartini	Master of violin; wrote over 100 violin sonatas
Purcell	Best known Baroque composer in England
Buxtehude	Organist: Bach's idol
Monteverdi	Italian opera composer
Bach, J. S.	Master of the Baroque
Handel	Composer of The Messiah

DIETRICH BUXTEHUDE

b. Elsinore, Sweden 1637
d. Luebeck, Germany 1707

Students of Bach remember how that great man walked to a neighboring village to hear the famous organist, Dietrich Buxtehude. A great power of invention, a gift at variation and embellishment, mastery of keyboard technique, attention to detail: these were all evident in Buxtehude's great organ music. His repertory for the organ included chaconnes, fantasias, fugues, passacaglios , toccatas and chorale preludes.

Born in Elsinore, the site of Hamlet's castle, Buxtehude was first taught by his father, an organist himself. His life was surprisingly simple, a series of organ posts. Finally he accepted the position at Luebeck where he stayed forty years. It was to Luebeck that Bach went to hear one of Buxtehude's famous Abend musiken (Evening Musicales).

Works

Organ literature: 2 volumes including Abendmusiken
String sonatas
Church cantatas
Choral-Bearbeitungen (arrangement)

Four Chorale-Preludes

B
8
Buxtehude difficult

A Chorale-Prelude is a short piece for the organ in vogue in the seventeenth century Germany, in which the performer reveals his skill in contrapuntal improvisation.

The evolution of this form parallels that of most organ music: from Scheidt to Buxtehude, and from Buxtehude to Johann Sebastian Bach.

These Four Chorale-Preludes can be used for Christmas or for general use:

I. Praise Be to Thee, O Jesus Christ

II. Infant Born in Bethlehem

III. Come Thou Redeemer of the Earth

IV. How Brightly Beams the Morning Star

(3)

Four Chorale Preludes

I

1. Praise Be To Thee, O Jesus Christ

B
8
difficult

Buxtehude
Arr. Binkerd

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:
- 1st violin -- 1-2, 2-3, 3-4, ext., 1st & 4th finger extensions.
- 2nd violin -- 1-2, 2-3, 3-4, 1st & 4th finger extensions.
- Viola -- 1-2, 2-3, 3-4, 1st finger extensions.
- Cello -- lowered & upward extension.

Positions:
- 1st violin -- I, II, III, IV, V, VI, VII.
- 2nd violin -- I, II, III.
- Viola -- I, II, III, IV.
- Cello -- I, II, III, IV.
- String bass -- ½, I, II, III, IV, V.

Bowing: détaché porté, détaché, accented détaché, legato, portato, hooks, détaché lancé, spiccato, mixed legato and spiccato, flying staccato (semi), series of 8th-notes, staccato, son filé (cello & string bass).

Pizzicato: R.H.
Ornaments: Short trills.
Dynamics: P, mf, f, <, >, f sub.
Rhythms: syncopation, dotted-rhythm, triplets.
Meters, tempos and tempo changes: C, Allegro moderato, Più mosso, Tempo I, allargando, molto allarg.

Double-notes:
- 1st violin -- $\overset{2}{\text{1-m6}}$, $\overset{4}{\text{3-m6}}$, $\overset{1}{\text{o-P8}}$, $\overset{2}{\text{1-M6}}$, $\overset{3}{\text{o-P8}}$, $\overset{2}{\text{3-P4}}$, $\overset{4}{\text{3-M6}}$, $\overset{3}{\text{3-P5}}$.
- 2nd violin -- $\overset{1}{\text{o-P8}}$, $\overset{3}{\text{o-P8}}$, $\overset{2}{\text{1-m6}}$, $\overset{1}{\text{o-M6}}$, $\overset{4}{\text{3-M6}}$, $\overset{\text{o}}{\text{o-P5}}$.
- Viola -- $\overset{\text{o}}{\text{o-P5}}$, $\overset{1}{\text{o-M6}}$, $\overset{2}{\text{1-M6}}$.
- Cello -- $\overset{4}{\text{o-P8}}$.

Chords: 1st violin -- $\begin{array}{l}\left.\begin{array}{l}3\\2\end{array}\right]\text{VII}\\\text{o}\\\text{o-G Maj.,}\end{array}$ $\begin{array}{l}2\\1\\\text{o}\\\text{o-G Maj.}\end{array}$ 2nd violin -- $\begin{array}{l}\text{D-3}\\\text{D-o}\\\text{G-o .}\end{array}$

Signs: C, ⊓ , V , ties, accents, slurs, dashes, commas, détaché lancé, III (3rd string), lift, cresc., dim., swell, triplet, II (2nd string).

Vocabulary: divisi, brillante, at the tip, unison, arco, forte subito, non divisi.

Comment: The notation, because of the use of small note values, is probably the prime difficulty in the early stages of learning this composition.

Four Chorale Preludes

III

3. Come Thou Redeemer of the Earth
(2 Horns and Strings)

B
8
moderate

Buxtehude
Arr. Binkerd

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:
    1st violin -- 1-2, 2-3, 3-4.
    2nd violin -- 1-2, 2-3, 3-4, ext.
    Viola -- 1-2, 2-3, 3-4, 12'34.
    Cello -- lowered extensions.

Positions: 1st violin -- I, II, III, IV.
    2nd violin -- I, II, III, IV.
    Viola -- I, II, III.
    Cello -- I, III, IV.
    String bass -- ½, I, II, II½.

Bowing: sustained tones, portato, legato, hooks, détaché porté, son filé.

Pizzicato: R.H. (cello).

Ornaments: written out trills.

Dynamics: PP, P, mf, <, >.

Meters, tempos and tempo changes: C, Adagio, ritenuto.

Signs: C, ∨ , ⊓ , hooks, slurs, ties, commas, dashes, dots, accents, tie-slur combinations, cresc., dim., fermata.

Vocabulary: sul D, sul A. Also see above.

Four Chorale Preludes IV

4. How Brightly Beams The Morning Star

B
8
difficult

Buxtehude
Arr. Binkerd

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:
- 1st violin -- 1-2, 2-3, 3-4, 4th finger extensions.
- 2nd violin -- 1-2, 2-3, 3-4, 4th finger extensions.
- Viola -- 1-2, 2-3, 3-4.
- Cello -- lowered and upward extensions, double extension.

Positions: 1st violin -- I, II, III, IV, VI.
2nd violin -- I, II, III, IV.
Viola -- ½, I, II, III, IV.
Cello -- I, II, III, IV.
String bass -- I, II, II½, III, IV, V½, VI.

Bowing: legato, sustained tones, détaché, grand détaché porté, hooks, accented détaché, accented grand détaché, string crossing in cello & bass parts.

Pizzicato: R.H. (quick changes).
Ornaments: trills.
Dynamics: PP, P, mP, mf, f, ff, cresc., <, >.
Rhythms: triplets, syncopation.
Meters, tempos and tempo changes: 6/4, Allegretto, 4/4, Molto meno mosso, Largo liberamente, 6/8, Allegro, 12/8, L'istesso tempo, molto allargando, Molto adagio.

Double-notes: 1st violin -- $\overset{3}{\text{o-P8}}$, $\overset{2}{\text{1-m6}}$, $\overset{o}{\text{o-P5}}$, $\overset{3}{\text{2-m6}}$.
2nd violin -- $\overset{1}{\text{3-M3}}$, $\overset{o}{\text{o-P5}}$, $\overset{2}{\text{2-P5}}$, $\overset{2}{\text{1-m6}}$, $\overset{1}{\text{o-M6}}$.
Viola -- $\overset{o}{\text{o-P5}}$, $\overset{o}{\text{1-P4}}$, $\overset{2}{\text{1-M6}}$, $\overset{3}{\text{2-m6}}$. $\overset{o}{\text{2-m3}}$.
Cello -- $\overset{o}{\text{o-P5}}$, $\overset{1}{\text{o-M6}}$.

Chords: 1st violin --	2	C-4	D-4	2nd violin --	4
	1	E-3	D-1		3
	o	E-1	D-o		o
	o-G Maj.,	G-o,	G-o.		o-G. Maj.

Harmonics: 1st violin -- mid-string A, D.

Signs: fermata, ♩ = 𝅗𝅥 , dashes (as stress marks), accents, ⊓ , V , slurs, hooks, ties, tie-slur combinations, fermata, swells.

Vocabulary: divisi, unison, arco. Also see above.

Comment: treble clef in the viola part.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.

2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.

2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.

3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.

4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. *Détaché lancé* -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a *martelé* without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. *1-2 pattern* means 12 3 4.
2. *2-3 pattern* means 1 23 4.
3. *3-4 pattern* means 1 2 34.

} *The basic finger patterns*

4. *Extended* or *All-whole-step* or *whole-tone pattern* means 1 2 3 4, i.e., no fingers are placed closely together.

5. *1''23 4 pattern* indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.

6. *12''3 4 pattern* -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.

7. *1 23''4 pattern* -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.

8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or *flautato* -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. *Natural harmonics* -- produced by touching an open string.

2. *Artificial harmonics* -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.

2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").

3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (*spun tone*) -- the long sustained tone. The best *point of contact* is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and *sounding point*. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see *point of contact*.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The *flying spiccato* is a series of *spiccato* notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small *martelé* strokes are to be executed on one and the same bow stroke. (Also called *solid staccato* and *martelé staccato*.)

1. *Rapid* or *nervous staccato* -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. *Flying staccato* -- performed in the same manner as the *solid staccato* except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- *flying staccato* (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, *sul tastiera*, or *sur la touche* -- see *flautando*.

SIGNS:

1. Dots may mean any form of *détaché* or any type of staccato bowing.

2. Dashes may mean *detaché* or *detache porté*.

3. Dashes and dots combined may mean *detaché lancé*, a modified *spiccato* or a modified *martelé*.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean *staccato*, *flying staccato*, *flying spiccato*, or *ricochet*.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means fouette or whipped bowing.

13. The point or wedge (▼) often means martele or a martellato execution.

14. The sign, x (or ∩, or ∪), means an extension of one half-step.

15. The sign $\overset{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ϙ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

(½) - half position.
I - 1st position.
II - 2nd position.
II½ - intermediate position between 2nd and 3rd positions.
etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

CONCERTO GROSSO NO..1
(CHRISTMAS CONCERTO)

B9
difficult

CORELLI
arr.

BAROQUE ERA

1580 - 1750

At the turn of the seventeenth century the center of the musical world was Italy. Spared from the devastating Thirty Years War and aided by an artistic and wealthy aristocracy, this was virgin territory for a musical revolution. This same country which produced the Renaissance art harbored at the same time the seeds of its successor: the Baroque.

These seeds were sown first in the field of opera. In 1607 a new relationship of words and music was disclosed when Monteverdi was commissioned to write the opera, Orfeo. Before this, music had been supreme. Now the declamation of the words and the music were combined in an unheard of balance. These new innovations in Monteverdi's operas became the substance of Baroque music.

The Baroque law of tonality was almost as solid as the law of gravity. In both cases there is a strong pull toward one central point - for tonality, the "key" or home note of the piece. Almost all musical forms of this era were based on this law. In simplest form, called ABA, the music began in one key, moved to another and then returned to the original key.

The favored instrumental forms of this era were:

1. The Sonata - one solo instrument with piano as partner
2. The Concerto - one instrument or a solo group of instruments contrasted against an orchestra
3. The Fugue - using the melodies of the Renaissance with harmonies of the new Baroque

Of the vocal forms of the Baroque Era opera prospered the most. Handel alone wrote forty Italian operas; but oddly enough he is remembered for his oratorios which were a natural transitional form from the opera. Major new church music forms were developed including the oratorio, the passion, and the cantata.

The Baroque artist frowned upon strict form and harmony as being too narrow and coercive. The new attracted him and the more astounding, the more contrary to accepted forms, the more he welcomed it.

The term Baroque, meaning grandiose and resplendent, came largely from Italian architectural constructions. Famous examples of Baroque art are Bernini's Dove above the altar of St. Peter's, Louis XIV's Chateau of Versailles, and the masterpieces of the Flemish painter, Rubens. These artists sculpted stone to look "soft, gilded bronze to simulate gold, and never used a simple form if a complex one could serve.

Note the coincidence of Baroque music, elaborate art, lustrous court life, a violinist like Corelli, a craftsman like Stradivarius, the sublime sacred choral works of Bach or Handel, and the epic creations of Rubens or Milton.

Musicians in Baroque Era

Corelli	Virtuoso on violin
Vivaldi	Prolific composer of concerti (500)
Tartini	Master of violin; wrote over 100 violin sonatas
Purcell	Best known Baroque composer in England
Buxtehude	Organist: Bach's idol
Monteverdi	Italian opera composer
Bach, J. S.	Master of the Baroque
Handel	Composer of The Messiah

ARCÁNGELO CORELLI

b. Fusignano, Italy 1653
d. Rome, Italy 1713

To Arcangelo Corelli music owes the early development of two of the most significant forms of instrumental music - the sonata and the concerto. Corelli wrote four volumes of sonatas for two instruments and a figured bass, one volume for solo violin and figured bass. He was a violin virtuoso and introduced double stops, arpeggios, chords, trills and the appoggiaturae into the technique of violin playing. Surprisingly, his violin technique was a limited one; he seldom ventured beyond III position. He wisely rejected clumsy, cumbersome, ungrateful music to the instrument.

Corelli was born in Italy and when he was only 17 he was hailed as a violin performer of reknown. In 1671 he settled in Rome and spent the rest of his life there. In Rome he enjoyed the patronage of the noblemen and princes of the court. He was appointed Maestro di Cappella at Cardinal Ottoboni's palace. He spent most of his life as a teacher as well as composer and is reported to have founded one of the first significant schools of violin performance. He is buried in the Pantheon in Rome.

CONCERTO NO. 8 IN G MINOR

B
9
difficult

Arcangelo Corelli

The Concerto No. 8 in G Minor is called Corelli's Christmas Concerto because it was composed for the night of nativity. The finale is deeply religious: a spiritual pastorale.

The melody in thirds with a Sicilian rhythm, depicts the scene in Bethlehem at Christ's cradle. This piece is a forerunner of several other famous Pastorales, e.g. Handel's Messiah and Bach's Christmas Oratorio.

The music opens with a seven-bar introduction into a 3/4 meter vivace. A stately Grave follows and the Pastorale brings the concerto to a reverent conclusion. The Pastorale gives the entire work its title, Christmas Concerto. This last section is a religious melody describing the birth of Christ with angels hovering over Bethlehem. This is the best known Concerto Grosso from the pen of Arcangelo Corelli.

Concerto VIII (Christmas Concerto)
Fatto per la notte di natale

B
9
Corelli difficult

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:
(Violino concertato I -- 1-2, 2-3, 3-4, 2-3-4, 12'34, 1st finger extensions.
(Violino concertato II -- 1-2, 2-3, 3-4, ext., 1-2-3, 1''234, 1st finger ext.
(Violoncello concertato -- lowered & upward extensions, double extensions.

Violino di ripieno I -- 1-2, 2-3, 3-4, 12'34, 2-3-4.
Violino di ripieno II -- 1-2, 2-3, 3-4, 1-2-3, 1'234, 1st finger extensions.
Viola -- 1-2, 2-3, 3-4, ext., 1''234, 1st finger extensions.
Cello -- lowered & upward extensions. Double extensions.
String bass -- pivots and/or extensions.

Positions: (Violino concertato I -- ½, I, II, III, IV.
(Violino concertato II -- I, II, III, IV.
(Violoncello concertato -- I, II, III, IV.
Violino di ripieno I -- ½, I, II, III, IV.
Violino di ripieno II -- I, II, III, IV.
Viola -- I, II, III, IV.
Cello -- I, II, III, IV.
String bass -- ½, I, II, II½, III, III½, IV, V.

Bowing: sustained tones, détaché, portato, détaché porté, legato, hooks, string crossing, martelé, lifts, son filé, (sautillé).
Ornaments: trills ending with turns and anticipations.
Dynamics: PP, P, f.
Rhythms: syncopation.

Meters, tempos and tempo changes: C, Vivace, Grave, Allegro, Adagio, Allegro, Adagio, 3/4, Vivace, ¢, Allegro, C 12/8, Largo.

Double-notes: perfect octaves: $\overset{3}{\text{o}}$ and $\overset{1}{\text{o}}$.

Harmonics: mid-string A's, D's, G's.

Signs: ⊓ , V , portato, ties, lift, repeat signs, 1st & 2nd endings, fermati, u.½, w.b., extension.

Vocabulary: Tutti, Arcate sostenute e come sta, solo, tip, frog. Also see above.

Comment: Trills on dotted-notes should end on the dot; trills should begin with the upper note; trills with a turned ending should continue into the turn. Tenor clef in the cello concertato part.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.
2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.
3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.
2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.
3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.
4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 12 3 4.
2. 2-3 pattern means 1 23 4.
3. 3-4 pattern means 1 2 34.

} The basic finger patterns

4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.

5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.

6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.

7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.

8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.

2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.

2. Dashes may mean detaché or detache porté.

3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means fouette or whipped bowing.

13. The point or wedge (▼) often means martele or a martellato execution.

14. The sign, x (or ∩, or ∪), means an extension of one half-step.

15. The sign $\overset{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ϙ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

(½) - half position.
I - 1st position.
II - 2nd position.
II½ - intermediate position between 2nd and 3rd positions.
etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

FUGUE AND VIVACE

CORELLI
arr.
Muller

B_{10}
moderate

BAROQUE ERA

1580 - 1750

At the turn of the seventeenth century the center of the musical world was Italy. Spared from the devastating Thirty Years War and aided by an artistic and wealthy aristocracy, this was virgin territory for a musical revolution. This same country which produced the Renaissance art harbored at the same time the seeds of its successor: the Baroque.

These seeds were sown first in the field of opera. In 1607 a new relationship of words and music was disclosed when Monteverdi was commissioned to write the opera, Orfeo. Before this, music had been supreme. Now the declamation of the words and the music were combined in an unheard of balance. These new innovations in Monteverdi's operas became the substance of Baroque music.

The Baroque law of tonality was almost as solid as the law of gravity. In both cases there is a strong pull toward one central point - for tonality, the "key" or home note of the piece. Almost all musical forms of this era were based on this law. In simplest form, called ABA, the music began in one key, moved to another and then returned to the original key.

The favored instrumental forms of this era were:

1. The Sonata - one solo instrument with piano as partner
2. The Concerto - one instrument or a solo group of instruments contrasted against an orchestra
3. The Fugue - using the melodies of the Renaissance with harmonies of the new Baroque

Of the vocal forms of the Baroque Era opera prospered the most. Handel alone wrote forty Italian operas; but oddly enough he is remembered for his oratorios which were a natural transitional form from the opera. Major new church music forms were developed including the oratorio, the passion, and the cantata.

The Baroque artist frowned upon strict form and harmony as being too narrow and coercive. The new attracted him and the more astounding, the more contrary to accepted forms, the more he welcomed it.

The term Baroque, meaning grandiose and resplendent, came largely from Italian architectural constructions. Famous examples of Baroque art are Bernini's Dove above the altar of St. Peter's, Louis XIV's Chateau of Versailles, and the masterpieces of the Flemish painter, Rubens. These artists sculpted stone to look "soft," gilded bronze to simulate gold, and never used a simple form if a complex one could serve.

Note the coincidence of Baroque music, elaborate art, lustrous court life, a violinist like Corelli, a craftsman like Stradivarius, the sublime sacred choral works of Bach or Handel, and the epic creations of Rubens or Milton.

Musicians in Baroque Era

Corelli	Virtuoso on violin
Vivaldi	Prolific composer of concerti (500)
Tartini	Master of violin; wrote over 100 violin sonatas
Purcell	Best known Baroque composer in England
Buxtehude	Organist: Bach's idol
Monteverdi	Italian opera composer
Bach, J. S.	Master of the Baroque
Handel	Composer of The Messiah

ARCANGELO CORELLI

b. Fusignano, Italy 1653
d. Rome, Italy 1713

To Arcangelo Corelli music owes the early development of two of the most significant forms of instrumental music - the sonata and the concerto. Corelli wrote four volumes of sonatas for two instruments and a figured bass, one volume for solo violin and figured bass. He was a violin virtuoso and introduced double stops, arpeggios, chords, trills and the appoggiaturae into the technique of violin playing. Surprisingly, his violin technique was a limited one; he seldom ventured beyond III position. He wisely rejected clumsy, cumbersome, ungrateful music to the instrument.

Corelli was born in Italy and when he was only 17 he was hailed as a violin performer of reknown. In 1671 he settled in Rome and spent the rest of his life there. In Rome he enjoyed the patronage of the noblemen and princes of the court. He was appointed Maestro di Cappella at Cardinal Ottoboni's palace. He spent most of his life as a teacher as well as composer and is reported to have founded one of the first significant schools of violin performance. He is buried in the Pantheon in Rome.

FUGUE AND VIVACE
Op. 5 No. 2

B
10
Corelli moderate

The fugue is the most complex and exact of all organ forms. It represents the advanced development of a contrapuntal technique found in early choral pieces, namely the "round" and "canon." The greatest master of the fugue was Bach.

The Vivace is quick lively 3/4 meter in the same key as the Fugue.

Although Corelli was acknowledged as the first violin virtuoso and one who extended the horizons of violin playing, he also was a momentous figure in the early history of instrumental music. He realized the fugue should not be reserved exclusively for the organ or clavier and could be an effective form of instrumental music. This idea has grown through the years and there are even interesting examples of fugal writing in contemporary music, e.g. Ernest Bloch's Concerto Grosso for strings and Roy Harris' String Quartet No. 3.

Fugue and Vivace
Op. 5, No. 2

B
10
moderate

Corelli
arr. Muller

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:
- 1st violin -- 1-2, 2-3, 3-4, ext., 12'34.
- 2nd violin -- 1-2, 2-3, 3-4, ext.
- Viola -- 1-2, 2-3, 3-4, ext., 1-2-3, 12'34.
- Cello -- lowered and upward extensions, (double extensions).

Positions:
- 1st violin -- I, II, III.
- 2nd violin -- I, II, III, IV.
- Viola -- I, II, III.
- Cello -- I, II, III, IV.
- String bass -- ½, I, II, II½, III.

Bowing: détaché, détaché porté, martelé, sustained tones, string crossing, legato, hooked, lifts, portato.

Pizzicato: R.H.

Ornaments: trills.

Dynamics: P, mf, f, ff, cresc.

Rhythms: syncopation.

Meters, tempos and tempo changes: C, Allegretto, ritenuto molto, 3/4, Vivace, piu lento.

Harmonics: mid-string D's, G's.

Signs: ⊓ , V , fermata, dots, dashes, slurs, hooks, ties, L.½, lift signs, U.1/3.

Vocabulary: Fugue, arco, divisi (optional), also see above.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (↷ or ⤴) taking 1 note and 1 string at a time.

2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.

2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.

3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.

4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 12 3 4.
2. 2-3 pattern means 1 23 4.
3. 3-4 pattern means 1 2 34.

} The basic finger patterns

4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.

5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.

6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.

7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.

8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.

2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.

2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").

3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.

2. Dashes may mean detaché or detache porté.

3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means fouette or whipped bowing.

13. The point or wedge (▼) often means martele or a martellato execution.

14. The sign, x (or ⌒, or ◡), means an extension of one half-step.

15. The sign $\genfrac{}{}{0pt}{}{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ♀ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

    (½) - half position.
    I - 1st position.
    II - 2nd position.
    II½ - intermediate position between 2nd and 3rd positions.
    etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

TOCCATA

B_{11}
difficult

FRESCOBALDI

arr.
Kindler

BAROQUE ERA

1580 - 1750

At the turn of the seventeenth century the center of the musical world was Italy. Spared from the devastating Thirty Years War and aided by an artistic and wealthy aristocracy, this was virgin territory for a musical revolution. This same country which produced the Renaissance art harbored at the same time the seeds of its successor: the Baroque.

These seeds were sown first in the field of opera. In 1607 a new relationship of words and music was disclosed when Monteverdi was commissioned to write the opera, Orfeo. Before this, music had been supreme. Now the declamation of the words and the music were combined in an unheard of balance. These new innovations in Monteverdi's operas became the substance of Baroque music.

The Baroque law of tonality was almost as solid as the law of gravity. In both cases there is a strong pull toward one central point - for tonality, the "key" or home note of the piece. Almost all musical forms of this era were based on this law. In simplest form, called ABA, the music began in one key, moved to another and then returned to the original key.

The favored instrumental forms of this era were:

1. The Sonata - one solo instrument with piano as partner
2. The Concerto - one instrument or a solo group of instruments contrasted against an orchestra
3. The Fugue - using the melodies of the Renaissance with harmonies of the new Baroque

Of the vocal forms of the Baroque Era opera prospered the most. Handel alone wrote forty Italian operas; but oddly enough he is remembered for his oratorios which were a natural transitional form from the opera. Major new church music forms were developed including the oratorio, the passion, and the cantata.

The Baroque artist frowned upon strict form and harmony as being too narrow and coercive. The new attracted him and the more astounding, the more contrary to accepted forms, the more he welcomed it.

The term Baroque, meaning grandiose and resplendent, came largely from Italian architectural constructions. Famous examples of Baroque art are Bernini's Dove above the altar of St. Peter's, Louis XIV's Chateau of Versailles, and the masterpieces of the Flemish painter, Rubens. These artists sculpted stone to look "soft," gilded bronze to simulate gold, and never used a simple form if a complex one could serve.

Note the coincidence of Baroque music, elaborate art, lustrous court life, a violinist like Corelli, a craftsman like Stradivarius, the sublime sacred choral works of Bach or Handel, and the epic creations of Rubens or Milton.

Musicians in Baroque Era

Corelli	Virtuoso on violin
Vivaldi	Prolific composer of concerti (500)
Tartini	Master of violin; wrote over 100 violin sonatas
Purcell	Best known Baroque composer in England
Buxtehude	Organist: Bach's idol
Monteverdi	Italian opera composer
Bach, J. S.	Master of the Baroque
Handel	Composer of The Messiah

GIROLAMO FRESCOBALDI

b. Ferrara, Italy 1583
d. Rome, Italy 1643

Girolamo Frescobaldi was a boy soprano and enjoyed a great reputation both as singer and organist when he was young. As an organist he was recognized as the most distinguished musician of the seventeenth century.

In 1608 he was made organist at St. Peter's in Rome. His concerts attracted great crowds; at one time more than 30,000 attended his performance. He seems to have been dissatisfied with the pay and even though he had been there for twenty years, he left the post at St. Peter's. He accepted a job in Florence as organist for the Grand Duke, Ferdinando de Medici. Political problems forced him to leave Florence and he returned to his old job as organist at St. Peter's. He kept this position until his death in 1643.

Seventy-eight of his organ works have been published in two volumes. The first important composer to fully crystalize the organ forms such as the toccata, the partita and the fugue was Frescobaldi. He was also one of the first composers to bring clarity of outline to the organ forms, to fill his music with human feeling, to emphasize the melodic character of his work.

TOCCATA

B
11
difficult

Frescobaldi

A Toccata is a piece for the organ, or the piano, improvisational in style, emphasizing the virtuosity of the performer. It has elaborate runs, figurations, fugal passages and so forth.

This Toccata as written by Frescobaldi is not just an exercise in virtuosity and improvisation: it is a personal utterance, at times poetic, at times dramatic, and at times pure serenity.

Toccata

B
11
difficult

Frescobaldi
arr. Kindler

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:
- 1st violin -- 1-2, 2-3, 3-4, ext., 12'34, 1st & 4th finger ext., double ext.
- 2nd violin -- 1-2, 2-3, 3-4, ext., 1st finger extension.
- Viola -- 1-2, 2-3, 3-4, ext., 1st finger extensions.
- Cello -- lowered and upward extensions.

Positions:
- 1st violin -- ½, I, II, III, IV, V, VII, IX.
- 2nd violin -- ½, I, II, III, IV, V, VII.
- Viola -- ½, I, II, III.
- Cello -- ½, I, II, III, IV.
- String bass -- ½, I, II, II½, III.

Bowing: legato, détaché, sustained tones, inaudible bow change, martelé, accented détaché, hooked, string crossing, portato, détaché porté, son filé.

Ornaments: turns, trills.

Tremolo: Cello & string bass -- 32nd-note bowed.

Dynamics: PP, P, mP, mf, f, ff, P subito, fP, cresc., dim., cresc. poco a poco.

Rhythms: sextuplet arpeggios.

Meters, tempos and tempo changes: C, Grave, ritenuto, Allegro giusto, poco rallentando, a tempo, poco ritenuto, molto ritenuto.

Double notes: 2nd violin -- $\overset{1}{\text{3-m3}}$, $\overset{3}{\text{2-M6}}$, $\overset{1}{\text{o-M6}}$, $\overset{o}{\text{o-P5}}$, $\overset{3}{\text{2-m6}}$, $\overset{3}{\text{1-m7}}$, $\overset{2}{\text{1-M6}}$, $\overset{2}{\text{1-m6}}$.

Viola -- $\overset{o}{\text{2-m3}}$, $\overset{3}{\text{o-P8}}$, $\overset{3}{\text{3-P5}}$, $\overset{3}{\text{4-d5}}$, $\overset{1}{\text{4-m3}}$, $\overset{2}{\text{2-P5}}$, $\overset{3}{\text{2-m6}}$, $\overset{1}{\text{2-P4}}$, $\overset{3}{\text{2-M6}}$,
$\overset{2}{\text{1-M6}}$, $\overset{1}{\text{o-M6}}$, $\overset{4}{\text{3-m6}}$, $\overset{3}{\text{3-P5}}$, $\overset{2}{\text{3-P4}}$, $\overset{2}{\text{1-m6}}$, $\overset{1}{\text{3-M3}}$, $\overset{3}{\text{o-P8}}$, $\overset{4}{\text{1-P8}}$,
$\overset{o}{\text{o-P5}}$, $\overset{o}{\text{1-P4}}$, $\overset{1}{\text{1-P5}}$.

Cello -- $\overset{3}{\text{3-P5}}$, $\overset{1}{\text{1-P5}}$.

String bass -- $\overset{1}{\text{o-unison}}$.

Harmonics: 1st violin -- mid-string E.

Toccata

GENERALITIES cont.

Signs: ⊓ , V , accents, slurs, fermata, extension, L.½, ties, dashes for indication of portato and stress, lift.

Vocabulary: molto espressivo, vigoroso, tranquillo, cantabile, pesante, point, restez, con fantasia, con bravura, .

Comment: rapid 32nd note scales, rapid détaché. Violas have a vitally important part. Divisi after Ⓙ in the 1st violin. Divisi viola, cello and string bass parts.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (↷ or ⤴) taking 1 note and 1 string at a time.
2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.
3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.
2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.
3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.
4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 12 3 4.
2. 2-3 pattern means 1 23 4.
3. 3-4 pattern means 1 2 34.

} The basic finger patterns

4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.
5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.
6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.
7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.
8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.
2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.

2. Dashes may mean detaché or detache porté.

3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means fouette or whipped bowing.

13. The point or wedge (▼) often means martele or a martellato execution.

14. The sign, x (or ∩, or ∪), means an extension of one half-step.

15. The sign $\genfrac{}{}{0pt}{}{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ♀ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

(½) - half position.
I - 1st position.
II - 2nd position.
II½ - intermediate position between 2nd and 3rd positions.
etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

SUITE NO. I
FROM THE WATER MUSIC

B 12
moderate

HANDEL

arr.Stone

BAROQUE ERA

1580 - 1750

At the turn of the seventeenth century the center of the musical world was Italy. Spared from the devastating Thirty Years War and aided by an artistic and wealthy aristocracy, this was virgin territory for a musical revolution. This same country which produced the Renaissance art harbored at the same time the seeds of its successor: the Baroque.

These seeds were sown first in the field of opera. In 1607 a new relationship of words and music was disclosed when Monteverdi was commissioned to write the opera, Orfeo. Before this, music had been supreme. Now the declamation of the words and the music were combined in an unheard of balance. These new innovations in Monteverdi's operas became the substance of Baroque music.

The Baroque law of tonality was almost as solid as the law of gravity. In both cases there is a strong pull toward one central point - for tonality, the "key" or home note of the piece. Almost all musical forms of this era were based on this law. In simplest form, called ABA, the music began in one key, moved to another and then returned to the original key.

The favored instrumental forms of this era were:

1. The Sonata - one solo instrument with piano as partner
2. The Concerto - one instrument or a solo group of instruments contrasted against an orchestra
3. The Fugue - using the melodies of the Renaissance with harmonies of the new Baroque

Of the vocal forms of the Baroque Era opera prospered the most. Handel alone wrote forty Italian operas; but oddly enough he is remembered for his oratorios which were a natural transitional form from the opera. Major new church music forms were developed including the oratorio, the passion, and the cantata.

The Baroque artist frowned upon strict form and harmony as being too narrow and coercive. The new attracted him and the more astounding, the more contrary to accepted forms, the more he welcomed it.

The term Baroque, meaning grandiose and resplendent, came largely from Italian architectural constructions. Famous examples of Baroque art are Bernini's Dove above the altar of St. Peter's, Louis XIV's Chateau of Versailles, and the masterpieces of the Flemish painter, Rubens. These artists sculpted stone to look "soft," gilded bronze to simulate gold, and never used a simple form if a complex one could serve.

Note the coincidence of Baroque music, elaborate art, lustrous court life, a violinist like Corelli, a craftsman like Stradivarius, the sublime sacred choral works of Bach or Handel, and the epic creations of Rubens or Milton.

Musicians in Baroque Era

Corelli	Virtuoso on violin
Vivaldi	Prolific composer of concerti (500)
Tartini	Master of violin; wrote over 100 violin sonatas
Purcell	Best known Baroque composer in England
Buxtehude	Organist: Bach's idol
Monteverdi	Italian opera composer
Bach, J. S.	Master of the Baroque
Handel	Composer of The Messiah

GEORGE FREDERICK HANDEL

b. Halle, Germany 23 February 1685
100 miles from Berlin

d. London, England 13 April 1759

Handel's father was a barber-surgeon who insisted that his son study law. However, his father reluctantly gave permission to his son to study music when his obvious musical genius was shown. He studied, played the organ, and began to compose music.

In 1706 Handel left for a tour of Italy. He was well-liked and lovingly called "The Saxon" by the Italians. When he was Kapellmeister in Hanover he made his first trip to London taking with him his new opera Rinaldo in Italian style. It established Handel's reputation in London. He was forced to return to Hanover but it wasn't long before he again asked leave for a second London trip. He appealed to his Elector who gave permission if he were to return in "a reasonable period." This reasonable period became forty-seven years and the Elector who reluctantly gave his permission for the London trip became George I of England. The story goes that only when Handel wrote the celebrated Water Music for his English monarch did he and the former Elector of Hanover become reconciled.

Handel became musical director of the newly established Royal Academy of Music in London. For ten years or so the audiences were surfeited with Italian opera. Finally acute boredom broke the tradition and even though Handel reorganized the Academy and would not accept defeat, the Italian opera style had lost its audience.

It was thus out of necessity that Handel turned to a new form, the oratorio, and for this the musical world has been very grateful. His most famous oratorio The Messiah (which had been feverishly composed in twenty-five days) was first presented at a charity in Dublin.

The Handelian oratorio may be defined as an extensive setting of solo voices, chorus and orchestra, of a text derived from or based on the Bible. These were to all intents and purposes sacred operas. The oratorio, in the modern sense of the word, is largely Handel's own creation.

In comparing the two greatest masters of the Baroque one finds several differences: Handel never married; Bach was a happy family man. Bach remained a modest German subject; Handel became a distinguished English citizen. Bach was buried in a small churchyard near Leipzig; Handel was buried in Westminster Abbey. Bach wrote music to satisfy himself and God; Handel wrote to satisfy the public.

On the other hand both men were born in Germany not far from each other and in the same year. Both were blind and died of apoplexy. The two men never met, but both share the same fate - only a small fraction of their creative accomplishment is known to the public today.

Handel wrote over 43 Italian operas but none survived. His other works include:

21 Oratorios - The Messiah
94 Cantatas
2 Passions
12 Violin or flute sonatas
12 Concerti Grosso
20 Organ concertos
12 Concertos for strings

SUITE NO. I

from the "Water Music"

B
12
Handel moderate

Instrumental composers utilized the suite form - a collection of old dances - for orchestral music. Handel wrote a familiar work called Water Music, a suite in the old style for orchestra, for a royal water-party on the Thames River in London, in 1717, attended by King George I. Fifty musicians were in a boat by the side of the royal barge playing this music written for the occasion. It was so well-received that His Majesty requested it be repeated twice, although each performance took an hour. In its original version, the Water Music was comprised of twenty pieces - fanfares as well as dances.

Handel, although he was born in Germany, lived the last 47 years of his life in England and became the favorite of the reigning monarch, King George I. The famous Royal Fireworks Music was also commissioned by the King for a fireworks celebration in Green Park in London.

Suite No. I includes:

Bouree
Minuet
Air
Hornpipe

Suite No. I
from the Water Music

B
12
moderate

Handel
Arr. Stone

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:
1st violin -- 1-2, 2-3, 3-4, ext., 12'34.
2nd violin -- 1-2, 2-3, 3-4, ext., 12'34, 1st finger extension.
Viola -- 1-2, 2-3, 3-4, ext., 1''234.
Cello -- lowered extensions, (double-extensions).

Positions: 1st violin -- I, II, III.
2nd violin -- I, II, III, (IV).
Viola -- I, II, III.
Cello -- I, II, III, IV.
String bass -- ½, I, II, II½, III, III½.

Bowing: martelé, legato, accented détaché, détaché porté, portato.

Pizzicato: R.H., double-notes.

Ornaments: trills.

Dynamics: P, mf, f, ff, swells, cresc., dim.

Rhythms: dotted-rhythm.

Meters, tempos and tempo changes: ¢, Allegro, 3/4, Moderato, C, Andante, 3/2, Allegro, ritenuto poco rallentando.

Double-notes: 2nd violin -- $\overset{3}{\text{o}}$-P8, $\overset{1}{1}$-P5.
Viola -- $\overset{\text{o}}{\text{o}}$-P5, $\overset{\text{o}}{1}$-P4.
Cello -- $\overset{\text{o}}{\text{o}}$-P5.

Harmonics: Viola -- mid-string G.

Signs: ⊓, V, dashes, slurs, ties, slur-tie combinations, commas, extension.

Vocabulary: marcato, bourrée, minuet, air, hornpipe, suite, arco.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.
2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.
3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.
2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.
3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.
4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 12 3 4.
2. 2-3 pattern means 1 23 4.
3. 3-4 pattern means 1 2 34.

} The basic finger patterns

4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.
5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.
6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.
7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.
8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.
2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.

2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").

3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.

2. Dashes may mean detaché or detache porté.

3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means fouette or whipped bowing.

13. The point or wedge (▾) often means martele or a martellato execution.

14. The sign, x (or ∩, or ∪), means an extension of one half-step.

15. The sign $\overset{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ♀ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

    (½) - half position.
    I - 1st position.
    II - 2nd position.
    II½ - intermediate position between 2nd and 3rd positions.
    etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

SUITE NO. 2 from the WATER MUSIC

B
13
moderate

HANDEL

arr.
Stone

(4)

BAROQUE ERA

1580 - 1750

At the turn of the seventeenth century the center of the musical world was Italy. Spared from the devastating Thirty Years War and aided by an artistic and wealthy aristocracy, this was virgin territory for a musical revolution. This same country which produced the Renaissance art harbored at the same time the seeds of its successor: the Baroque.

These seeds were sown first in the field of opera. In 1607 a new relationship of words and music was disclosed when Monteverdi was commissioned to write the opera, Orfeo. Before this, music had been supreme. Now the declamation of the words and the music were combined in an unheard of balance. These new innovations in Monteverdi's operas became the substance of Baroque music.

The Baroque law of tonality was almost as solid as the law of gravity. In both cases there is a strong pull toward one central point - for tonality, the "key" or home note of the piece. Almost all musical forms of this era were based on this law. In simplest form, called ABA, the music began in one key, moved to another and then returned to the original key.

The favored instrumental forms of this era were:

1. The Sonata - one solo instrument with piano as partner
2. The Concerto - one instrument or a solo group of instruments contrasted against an orchestra
3. The Fugue - using the melodies of the Renaissance with harmonies of the new Baroque

Of the vocal forms of the Baroque Era opera prospered the most. Handel alone wrote forty Italian operas; but oddly enough he is remembered for his oratorios which were a natural transitional form from the opera. Major new church music forms were developed including the oratorio, the passion, and the cantata.

The Baroque artist frowned upon strict form and harmony as being too narrow and coercive. The new attracted him and the more astounding, the more contrary to accepted forms, the more he welcomed it.

The term Baroque, meaning grandiose and resplendent, came largely from Italian architectural constructions. Famous examples of Baroque art are Bernini's Dove above the altar of St. Peter's, Louis XIV's Chateau of Versailles, and the masterpieces of the Flemish painter, Rubens. These artists sculpted stone to look "soft," gilded bronze to simulate gold, and never used a simple form if a complex one could serve.

Note the coincidence of Baroque music, elaborate art, lustrous court life, a violinist like Corelli, a craftsman like Stradivarius, the sublime sacred choral works of Bach or Handel, and the epic creations of Rubens or Milton.

Musicians in Baroque Era

Corelli	Virtuoso on violin
Vivaldi	Prolific composer of concerti (500)
Tartini	Master of violin; wrote over 100 violin sonatas
Purcell	Best known Baroque composer in England
Buxtehude	Organist: Bach's idol
Monteverdi	Italian opera composer
Bach, J. S.	Master of the Baroque
Handel	Composer of The Messiah

GEORGE FREDERICK HANDEL

b. Halle, Germany 23 February 1685
100 miles from Berlin

d. London, England 13 April 1759

Handel's father was a barber-surgeon who insisted that his son study law. However, his father reluctantly gave permission to his son to study music when his obvious musical genius was shown. He studied, played the organ, and began to compose music.

In 1706 Handel left for a tour of Italy. He was well-liked and lovingly called "The Saxon" by the Italians. When he was Kapellmeister in Hanover he made his first trip to London taking with him his new opera Rinaldo in Italian style. It established Handel's reputation in London. He was forced to return to Hanover but it wasn't long before he again asked leave for a second London trip. He appealed to his Elector who gave permission if he were to return in "a reasonable period." This reasonable period became forty-seven years and the Elector who reluctantly gave his permission for the London trip became George I of England. The story goes that only when Handel wrote the celebrated Water Music for his English monarch did he and the former Elector of Hanover become reconciled.

Handel became musical director of the newly established Royal Academy of Music in London. For ten years or so the audiences were surfeited with Italian opera. Finally acute boredom broke the tradition and even though Handel reorganized the Academy and would not accept defeat, the Italian opera style had lost its audience.

It was thus out of necessity that Handel turned to a new form, the oratorio, and for this the musical world has been very grateful. His most famous oratorio The Messiah (which had been feverishly composed in twenty-five days) was first presented at a charity in Dublin.

The Handelian oratorio may be defined as an extensive setting of solo voices, chorus and orchestra, of a text derived from or based on the Bible. These were to all intents and purposes sacred operas. The oratorio, in the modern sense of the word, is largely Handel's own creation.

In comparing the two greatest masters of the Baroque one finds several differences: Handel never married; Bach was a happy family man. Bach remained a modest German subject; Handel became a distinguished English citizen. Bach was buried in a small churchyard near Leipzig; Handel was buried in Westminster Abbey. Bach wrote music to satisfy himself and God; Handel wrote to satisfy the public.

On the other hand both men were born in Germany not far from each other and in the same year. Both were blind and died of apoplexy. The two men never met, but both share the same fate - only a small fraction of their creative accomplishment is known to the public today.

Handel wrote over 43 Italian operas but none survived. His other works include:

21 Oratorios - The Messiah
94 Cantatas
2 Passions
12 Violin or flute sonatas
12 Concerti Grosso
20 Organ concertos
12 Concertos for strings

SUITE NO. II

from the "Water Music"

B
13
Handel
moderate

Instrumental composers utilized the suite form - a collection of old dances - for orchestral music. Handel wrote a familiar work called Water Music, a suite in the old style for orchestra, for a royal water-party on the Thames River in London, in 1717, attended by King George I. Fifty musicians were in a boat by the side of the royal barge playing this music written for the occasion. It was so well-received that His Majesty requested it be repeated twice, although each performance took an hour. In its original version, the Water Music was comprised of twenty pieces - fanfares as well as dances.

Handel, although he was born in Germany, lived the last 47 years of his life in England and became the favorite of the reigning monarch, King George I. The famous Royal Fireworks Music was also commissioned by the King for a fireworks celebration in Green Park in London.

Suite No. II contains the following:

Pomposo
Air
Moderato
Hornpipe

Suite No. II
from the Water Music

B
13
moderate

Handel
Arr. Stone

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:
- 1st violin -- 1-2, 2-3, 3-4, 1st finger extension.
- 2nd violin -- 1-2, 2-3, 3-4, 1st finger extension.
- Viola -- 1-2, 2-3, 3-4, ext., 1st finger extension.
- Cello -- lowered & upward extensions.

Positions:
- 1st violin -- ½, I, II, III, IV.
- 2nd violin -- I, II, III.
- Viola -- (½), I, II, III.
- Cello -- I, II, III, IV.
- String bass -- I, II, II½, III.

Bowing: détaché porté, portato, legato, semi-spiccato, accented détaché, staccato, hooks.

Pizzicato: R.H.

Ornaments: trills.

Dynamics: P, mf, f, ff, cresc., dim.

Rhythms: syncopation.

Meters, tempos and tempo changes: 3/4, Pomposo, ¢, Allegro, 12/8, Moderato, Più mosso, 3/2, Alla Hornpipe, ritenuto, poco ritenuto.

Double-notes:
2nd violin -- $\overset{o}{2}$-m3, $\overset{o}{3}$-M2, $\overset{1}{o}$-M6, $\overset{3}{2}$-M6.
Viola -- $\overset{o}{o}$-P5, $\overset{1}{o}$-M6, $\overset{3}{o}$-P8, $\overset{o}{1}$-P4, $\overset{o}{2}$-m3, $\overset{2}{2}$-P5.

Harmonics: cello -- mid-string D.

Signs: ⊓ , V , repeats, lift, dashes, dots, extension, hook, slurs, ties, slur-tie combinations, accents, points (•).

Vocabulary: staccato, arco, air, Fine, D.C. al Fine.

Comment: rapid 8th-notes in the "hornpipe."

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.

2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.

2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.

3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.

4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. **Détaché lancé** -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a **martelé** without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. **1-2 pattern** means 12 3 4.
2. **2-3 pattern** means 1 23 4.
3. **3-4 pattern** means 1 2 34.

} **The basic finger patterns**

4. **Extended** or **All-whole-step** or **whole-tone pattern** means 1 2 3 4, i.e., no fingers are placed closely together.

5. **1''23 4 pattern** indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.

6. **12''3 4 pattern** -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.

7. **1 23''4 pattern** -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.

8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or **flautato** -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. **Natural harmonics** -- produced by touching an open string.

2. **Artificial harmonics** -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.

2. Dashes may mean detaché or detache porté.

3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean *portato* (*louré*).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means *fouette* or *whipped* *bowing*.

13. The point or wedge (▼) often means *martele* or a *martellato* execution.

14. The sign, x (or ∩, or ∪), means an extension of one half-step.

15. The sign $\overset{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ♀ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

(½) - half position.
I - 1st position.
II - 2nd position.
II½ - intermediate position between 2nd and 3rd positions.
etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

AIR AND COURANTE

B 14
moderate

TELEMANN

ARR.
Whitney

BAROQUE ERA

1580 - 1750

At the turn of the seventeenth century the center of the musical world was Italy. Spared from the devastating Thirty Years War and aided by an artistic and wealthy aristocracy, this was virgin territory for a musical revolution. This same country which produced the Renaissance art harbored at the same time the seeds of its successor: the Baroque.

These seeds were sown first in the field of opera. In 1607 a new relationship of words and music was disclosed when Monteverdi was commissioned to write the opera, Orfeo. Before this, music had been supreme. Now the declamation of the words and the music were combined in an unheard of balance. These new innovations in Monteverdi's operas became the substance of Baroque music.

The Baroque law of tonality was almost as solid as the law of gravity. In both cases there is a strong pull toward one central point - for tonality, the "key" or home note of the piece. Almost all musical forms of this era were based on this law. In simplest form, called ABA, the music began in one key, moved to another and then returned to the original key.

The favored instrumental forms of this era were:

1. The Sonata - one solo instrument with piano as partner
2. The Concerto - one instrument or a solo group of instruments contrasted against an orchestra
3. The Fugue - using the melodies of the Renaissance with harmonies of the new Baroque

Of the vocal forms of the Baroque Era opera prospered the most. Handel alone wrote forty Italian operas; but oddly enough he is remembered for his oratorios which were a natural transitional form from the opera. Major new church music forms were developed including the oratorio, the passion, and the cantata.

The Baroque artist frowned upon strict form and harmony as being too narrow and coercive. The new attracted him and the more astounding, the more contrary to accepted forms, the more he welcomed it.

The term Baroque, meaning grandiose and resplendent, came largely from Italian architectural constructions. Famous examples of Baroque art are Bernini's Dove above the altar of St. Peter's, Louis XIV's Chateau of Versailles, and the masterpieces of the Flemish painter, Rubens. These artists sculpted stone to look "soft," gilded bronze to simulate gold, and never used a simple form if a complex one could serve.

Note the coincidence of Baroque music, elaborate art, lustrous court life, a violinist like Corelli, a craftsman like Stradivarius, the sublime sacred choral works of Bach or Handel, and the epic creations of Rubens or Milton.

Musicians in Baroque Era

Corelli	Virtuoso on violin
Vivaldi	Prolific composer of concerti (500)
Tartini	Master of violin; wrote over 100 violin sonatas
Purcell	Best known Baroque composer in England
Buxtehude	Organist: Bach's idol
Monteverdi	Italian opera composer
Bach, J. S.	Master of the Baroque
Handel	Composer of The Messiah

GEORGE PHILIPP TELEMANN

b. Magdeburg, Germany 1681
d. Hamburg, Germany 1767

Far better known in his time than was Bach, George Philipp Telemann was a self-taught musician. When he was only twelve years old he wrote an opera and when he was fourteen he conducted the music at the church.

For a time he thought he might be a lawyer and went to the University of Leipzig to study. At Leipzig he became organist of the New Church and founded a society among the students called "Collegium musicum."

He became Kapellmeister at Eisenach and at the same time Musikdirector of the Church of St. Catherine. In 1721 he was appointed Musikdirector of the five churches at Hamburg, posts which he retained until his death.

Many of Telemann's compositions were published and he even wrote an autobiography. It was in his autobiography that he claimed Corelli to be his model.

Works

40 Operas
12 series of Cantatas
44 Passions
Over 600 Overtures

AIR AND COURANTE

B
14
moderate

George Telemann

In the music of the sixteenth and seventeenth centuries, a suite consisted of a group of old dances. Subsequently, the term was used for a series of pieces unified by a single title, subject, or program.

A Courante is a dance from a suite. It is of French origin, formerly in duple time, but within the suite changed to 3/2, 3/4 or 6/4 time. It is in two sections.

An Air is simply a tune; in this case an instrumental piece whose melodic style is similar to that of solo song.

Telemann's Air and Courante was transcribed from two movements of a trio sonata in C for two melody instruments (recorder, flute or violin) and basso continuo (keyboard instrument reinforced by a bass instrument). The "dialogue-duet" character of a trio sonata is apparent in this orchestral vision.

Air and Courante

B
14
moderate

Telemann
Arr. Whitney

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:
    1st violin -- 1-2, 2-3, 3-4, ext., 12'34.
    2nd violin -- 1-2, 2-3, 3-4, ext., 12'34, 1''234.
    Viola -- 2-3, 3-4, 1''23, 12''34.
    Cello -- lowered extensions, upward extensions.

Positions: 1st violin -- I, II, III.
    2nd violin -- I, II, III.
    Viola -- I, II, III.
    Cello -- ½, I, II, III, IV.
    String bass -- ½, I, II, II½.

Bowing: Legato, detache, detache porte, martele, string crossing.

Dynamics: P, mP, mf, f, cresc., dim.

Rhythms: triplets, syncopation.

Meters, tempos and tempo changes: 4/4, Andante, 3/2, Allegro, rallentando.

Signs: crescendi, diminuendi, slurs, V , ⊓ , fermata, 1st & 2nd ending, repeat.

Vocabulary: Legato e espressivo, leggiero e marcato. Also see above.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (↘ or ↗) taking 1 note and 1 string at a time.

2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.

2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.

3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.

4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. **Détaché lancé** -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a **martelé** without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. **1-2 pattern** means 12 3 4.
2. **2-3 pattern** means 1 23 4.
3. **3-4 pattern** means 1 2 34.

} **The basic finger patterns**

4. **Extended** or **All-whole-step** or **whole-tone pattern** means 1 2 3 4, i.e., no fingers are placed closely together.

5. **1''23 4 pattern** indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.

6. **12''3 4 pattern** -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.

7. **1 23''4 pattern** -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.

8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or **flautato** -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. **Natural harmonics** -- produced by touching an open string.

2. **Artificial harmonics** -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.

2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").

3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.

2. Dashes may mean detaché or detache porté.

3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means fouette or whipped bowing.

13. The point or wedge (▼) often means martele or a martellato execution.

14. The sign, x (or ∩, or ∪), means an extension of one half-step.

15. The sign $\overset{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ϙ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

    (½) - half position.
    I - 1st position.
    II - 2nd position.
    II½ - intermediate position between 2nd and 3rd positions.
    etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

CONCERTO GROSSO IN D MAJOR

B
15
moderate

VIVALDI

arr.
Matesky

BAROQUE ERA

1580 - 1750

At the turn of the seventeenth century the center of the musical world was Italy. Spared from the devastating Thirty Years War and aided by an artistic and wealthy aristocracy, this was virgin territory for a musical revolution. This same country which produced the Renaissance art harbored at the same time the seeds of its successor: the Baroque.

These seeds were sown first in the field of opera. In 1607 a new relationship of words and music was disclosed when Monteverdi was commissioned to write the opera, Orfeo. Before this, music had been supreme. Now the declamation of the words and the music were combined in an unheard of balance. These new innovations in Monteverdi's operas became the substance of Baroque music.

The Baroque law of tonality was almost as solid as the law of gravity. In both cases there is a strong pull toward one central point - for tonality, the "key" or home note of the piece. Almost all musical forms of this era were based on this law. In simplest form, called ABA, the music began in one key, moved to another and then returned to the original key.

The favored instrumental forms of this era were:

1. The Sonata - one solo instrument with piano as partner
2. The Concerto - one instrument or a solo group of instruments contrasted against an orchestra
3. The Fugue - using the melodies of the Renaissance with harmonies of the new Baroque

Of the vocal forms of the Baroque Era opera prospered the most. Handel alone wrote forty Italian operas; but oddly enough he is remembered for his oratorios which were a natural transitional form from the opera. Major new church music forms were developed including the oratorio, the passion, and the cantata.

The Baroque artist frowned upon strict form and harmony as being too narrow and coercive. The new attracted him and the more astounding, the more contrary to accepted forms, the more he welcomed it.

The term Baroque, meaning grandiose and resplendent, came largely from Italian architectural constructions. Famous examples of Baroque art are Bernini's Dove above the altar of St. Peter's, Louis XIV's Chateau of Versailles, and the masterpieces of the Flemish painter, Rubens. These artists sculpted stone to look "soft," gilded bronze to simulate gold, and never used a simple form if a complex one could serve.

Note the coincidence of Baroque music, elaborate art, lustrous court life, a violinist like Corelli, a craftsman like Stradivarius, the sublime sacred choral works of Bach or Handel, and the epic creations of Rubens or Milton.

Musicians in Baroque Era

Corelli	Virtuoso on violin
Vivaldi	Prolific composer of concerti (500)
Tartini	Master of violin; wrote over 100 violin sonatas
Purcell	Best known Baroque composer in England
Buxtehude	Organist: Bach's idol
Monteverdi	Italian opera composer
Bach, J. S.	Master of the Baroque
Handel	Composer of The Messiah

ANTONIO VIVALDI

b. Venice, Italy 1669
d. Vienna, Austria 1741

Antonio Vivaldi, the red-bearded priest, was a most prolific composer. He wrote 40 operas, 100 or more major choral works, 400 concertos, 25 secular cantatas and 73 sonatas.

Though he received music instruction from his father, he was trained in the church and received his holy orders. He continued to write music and practice his violin while in the monastery. In 1740, Vivaldi left the church and Venice hoping to get a rich court appointment. He was disappointed in this; one year later he died and was buried in Vienna in a pauper's grave.

He is best known for his 400 concerti which personalized the solo instrument. The Vivaldi Concerto is a three-movement scheme - allegro, largo, allegro.

1. Themes are stated
2. Principal motive developed
3. Opening theme restated

In his time Vivaldi was a bold innovator of the new concept of flowing counterpoint and beautiful melodies. His horns and oboes no longer doubled the strings but marked the rhythm and punctuated the discourse of the strings by appropriately placed accents.

CONCERTO GROSSO
IN D MAJOR

B
15
moderate

Vivaldi

Corelli developed the essential form of the concerto grosso. It became a work in which a small group of solo instruments (called the concertino or small concerto) was combined with the rest of the orchestra (called the ripieno, meaning "full") in unison or in contrast, antiphonally or contrapuntally.

Vivaldi produced two sets of concerti. The first, gathered in op. 3, was entitled by the composer Harmonic Inspiration and includes twelve works. From the second set comes the famous quartet of concertos collectively entitled The Four Seasons.

Vivaldi wrote more than 400 concertos and it is easy to recognize his style no matter what instrument is the solo.

Concerto Grosso, as it is known now, is an orchestral work in several movements, in which the solo group of instruments is a contrast to the main body of the orchestra. In the Vivaldi Concerto Grosso in G Major as well as Concerto Grosso in D Major, the solo instruments are the violins.

It is absolutely amazing to read the list of music composed by this man whose contract with the famous Venetian music school, the Piéta, stipulated that he should furnish two concertos a month; and even during absences he was to send them postpaid to Venice.

Works

45	Operas
43	Arias
23	Symphonies (most still in ms. form)
46	Concerti Grossi
447	Concertos
73	Sonatas

CONCERTO GROSSO
IN D MAJOR

B
15

Vivaldi
moderate

Corelli developed the essential form of the concerto grosso. It became a work in which a small group of solo instruments (called the concertino or small concerto) was combined with the rest of the orchestra (called the ripieno, meaning "full") in unison or in contrast, antiphonally or contrapuntally.

Vivaldi produced two sets of concerti. The first, gathered in op. 3, was entitled by the composer Harmonic Inspiration and includes twelve works. From the second set comes the famous quartet of concertos collectively entitled The Four Seasons.

Vivaldi wrote more than 400 concertos and it is easy to recognize his style no matter what instrument is the solo.

Concerto Grosso, as it is known now, is an orchestral work in several movements, in which the solo group of instruments is a contrast to the main body of the orchestra. In the Vivaldi Concerto Grosso in G Major as well as Concerto Grosso in D Major, the solo instruments are the violins.

It is absolutely amazing to read the list of music composed by this man whose contract with the famous Venetian music school, the Piéta, stipulated that he should furnish two concertos a month; and even during absences he was to send them postpaid to Venice.

Works

45	Operas
43	Arias
23	Symphonies (most still in ms. form)
46	Concerti Grossi
447	Concertos
73	Sonatas

Concerto Grosso in D Major

B
15
moderate

Vivaldi
arr. Matesky

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:
- 1st violin -- 1-2, 2-3, 3-4, ext., 1''23, 1st finger extensions.
- 2nd violin -- 1-2, 2-3, 3-4, 12'34, 1st finger extensions.
- Viola -- 1-2, 2-3, 3-4, ext., 1st finger extensions.
- Cello -- lowered and upward extensions.

Positions:
- 1st violin -- I, II, III, IV, V.
- 2nd violin -- ½, I, II, III.
- Viola -- ½, I, II, III.
- Cello -- I, II, III, IV.
- String bass -- ½, I, II, II½, III.

Bowing: détaché, martelé, rapid string crossing, détaché porté, son filé, sustained martelé.

Dynamics: PP, P, mP, mf, f, ff, dim., poco a poco crescendo.

Rhythms: syncopation.

Meters, tempos and tempo changes: C, Allegro, poco ritardando, 3/4, Adagio, C, Allegro, poco ritenuto.

Double-notes:
- 1st violin -- $\overset{o}{\text{o-P5}}$, $\overset{3}{\text{o-M10}}$.
- 2nd violin -- $\overset{1}{\text{o-M6}}$, $\overset{o}{\text{o-P5}}$, $\overset{3}{\text{o-P8}}$, $\overset{3}{\text{1-m7}}$, $\overset{3}{\text{2-m6}}$, $\overset{2}{\text{1-M6}}$.
- Viola -- $\overset{4}{\text{1-P8}}$, $\overset{2}{\text{1-M6}}$.

Chords: 1st violin -- D-4
A-o
D-o

Harmonics: 2nd violin -- mid-string D.

Signs: ⊓ , V , dots, dashes, slurs, hooks, portato, fermata, accents, extension signs.

Vocabulary: sul G, also see above.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. *Legato arpeggio* (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (↘ or ↗) taking 1 note and 1 string at a time.

2. *Sautillé arpeggio* (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. *Springing* (*saltando*, *ricochet* or *jeté*) *arpeggio* -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see *sul ponticello*).

Au talon -- at the *frog* or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the *simple détaché* to distinguish it from the variations given below.

1. *Grand détaché* -- same as the above but using the whole bow for each note.

2. *Accented détaché* -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in *martelé* -- no separation between the notes.

3. *Accented grand détaché* -- same as #2 above except that a whole bow is used for each note.

4. *Détaché porté* -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see *portato*). There may or may not be a small spacing between the notes but the impression should be that the notes *are* slightly separated.

Détaché -- (continued)

5. *Détaché lancé* -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a *martelé* without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. *1-2 pattern* means 12 3 4.
2. *2-3 pattern* means 1 23 4.
3. *3-4 pattern* means 1 2 34.

The basic finger patterns

4. *Extended* or *All-whole-step* or *whole-tone pattern* means 1 2 3 4, i.e., no fingers are placed closely together.

5. *1''23 4 pattern* indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.

6. *12''3 4 pattern* -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.

7. *1 23''4 pattern* -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.

8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or *flautato* -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. *Natural harmonics* -- produced by touching an open string.

2. *Artificial harmonics* -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.

2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").

3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.

2. Dashes may mean detaché or detache porté.

3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean *portato* (*louré*).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means *fouette* or *whipped bowing*.

13. The point or wedge (▼) often means *martele* or a *martellato* execution.

14. The sign, x (or ∩, or ∪), means an extension of one half-step.

15. The sign $\genfrac{}{}{0pt}{}{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ♀ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

    (½) - half position.
    I - 1st position.
    II - 2nd position.
    II½ - intermediate position between 2nd and 3rd positions.
    etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

CONCERTO GROSSO IN G MAJOR

B 16
easy

VIVALDI
arr.
Matesky

BAROQUE ERA

1580 - 1750

At the turn of the seventeenth century the center of the musical world was Italy. Spared from the devastating Thirty Years War and aided by an artistic and wealthy aristocracy, this was virgin territory for a musical revolution. This same country which produced the Renaissance art harbored at the same time the seeds of its successor: the Baroque.

These seeds were sown first in the field of opera. In 1607 a new relationship of words and music was disclosed when Monteverdi was commissioned to write the opera, Orfeo. Before this, music had been supreme. Now the declamation of the words and the music were combined in an unheard of balance. These new innovations in Monteverdi's operas became the substance of Baroque music.

The Baroque law of tonality was almost as solid as the law of gravity. In both cases there is a strong pull toward one central point - for tonality, the "key" or home note of the piece. Almost all musical forms of this era were based on this law. In simplest form, called ABA, the music began in one key, moved to another and then returned to the original key.

The favored instrumental forms of this era were:

1. The Sonata - one solo instrument with piano as partner
2. The Concerto - one instrument or a solo group of instruments contrasted against an orchestra
3. The Fugue - using the melodies of the Renaissance with harmonies of the new Baroque

Of the vocal forms of the Baroque Era opera prospered the most. Handel alone wrote forty Italian operas; but oddly enough he is remembered for his oratorios which were a natural transitional form from the opera. Major new church music forms were developed including the oratorio, the passion, and the cantata.

The Baroque artist frowned upon strict form and harmony as being too narrow and coercive. The new attracted him and the more astounding, the more contrary to accepted forms, the more he welcomed it.

The term Baroque, meaning grandiose and resplendent, came largely from Italian architectural constructions. Famous examples of Baroque art are Bernini's Dove above the altar of St. Peter's, Louis XIV's Chateau of Versailles, and the masterpieces of the Flemish painter, Rubens. These artists sculpted stone to look "soft," gilded bronze to simulate gold, and never used a simple form if a complex one could serve.

Note the coincidence of Baroque music, elaborate art, lustrous court life, a violinist like Corelli, a craftsman like Stradivarius, the sublime sacred choral works of Bach or Handel, and the epic creations of Rubens or Milton.

Musicians in Baroque Era

Corelli	Virtuoso on violin
Vivaldi	Prolific composer of concerti (500)
Tartini	Master of violin; wrote over 100 violin sonatas
Purcell	Best known Baroque composer in England
Buxtehude	Organist: Bach's idol
Monteverdi	Italian opera composer
Bach, J. S.	Master of the Baroque
Handel	Composer of The Messiah

ANTONIO VIVALDI

b. Venice, Italy 1669
d. Vienna, Austria 1741

Antonio Vivaldi, the red-bearded priest, was a most prolific composer. He wrote 40 operas, 100 or more major choral works, 400 concertos, 25 secular cantatas and 73 sonatas.

Though he received music instruction from his father, he was trained in the church and received his holy orders. He continued to write music and practice his violin while in the monastery. In 1740, Vivaldi left the church and Venice hoping to get a rich court appointment. He was disappointed in this; one year later he died and was buried in Vienna in a pauper's grave.

He is best known for his 400 concerti which personalized the solo instrument. The Vivaldi Concerto is a three-movement scheme - allegro, largo, allegro.

1. Themes are stated
2. Principal motive developed
3. Opening theme restated

In his time Vivaldi was a bold innovator of the new concept of flowing counterpoint and beautiful melodies. His horns and oboes no longer doubled the strings but marked the rhythm and punctuated the discourse of the strings by appropriately placed accents.

CONCERTO GROSSO
IN G MAJOR

B
16
easy

Vivaldi

Corelli developed the essential form of the concerto grosso. It became a work in which a small group of solo instruments (called the concertino, or small concerto) was combined with the rest of the orchestra (called the ripieno, meaning "full") in unison or in contrast, antiphonally or contrapuntally.

Vivaldi produced two sets of concerti. The first, gathered in op. 3, was entitled by the composer Harmonic Inspiration and includes twelve works. From the second set comes the famous quartet of concertos collectively entitled The Four Seasons.

Vivaldi wrote more than 400 concertos and it is easy to recognize his style no matter what instrument is the solo.

Concerto Grosso, as it is known now, is an orchestral work in several movements, in which the solo group of instruments is a contrast to the main body of the orchestra. In the Vivaldi Concerto Grosso in G Major as well as Concerto Grosso in D Major , the solo instruments are the violins.

It is absolutely amazing to read the list of music composed by this man whose contract with the famous Venetian music school, the Pietà, stipulated that he should furnish two concertos a month; and even during absences he was to send them postpaid to Venice.

Works

45	Operas
43	Arias
23	Symphonies (most still in ms. form)
46	Concerti Grossi
447	Concertos
73	Sonatas

Concerto Grosso in G Major

B
16
easy

Vivaldi
Arr. Matesky

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:
- 1st violin -- 1-2, 2-3, 3-4, (ext.), 12'34, 1st finger extension.
- 2nd violin -- 1-2, 2-3, 3-4, (ext.).
- Viola -- 2-3, 3-4, ext., 1''23'4, 1st finger extension.
- Cello -- lowered and upward extensions.

Positions: 1st violin -- I, III.
2nd violin -- I, III.
Viola -- I, III.
Cello -- ½, I, II.
String bass -- ½, I, II, III.

Bowing: détaché, hooks, quick bow recoveries, sustained tones, détaché porté, legato, rapid string crossing.

Dynamics: P, mf, f, ff, poco a poco dim., poco a poco cresc., cresc.

Meters, tempos and tempo changes: 9/8, Presto, 3/4, Adagio, 2/4 Allegro, poco ritenuto.

Double-notes: 1st violin -- $\overset{1}{\text{o}}$-M6, $\overset{2}{\text{1}}$-m6.
2nd violin -- $\overset{3}{\text{o}}$-P8, $\overset{1}{\text{o}}$-M6, $\overset{2}{\text{1}}$-m6, $\overset{\text{o}}{\text{o}}$-P5.
Viola -- $\overset{3}{\text{o}}$-P8, $\overset{1}{\text{o}}$-M6, $\overset{3}{\text{1}}$-m7, $\overset{2}{\text{1}}$-M6.
Cello -- $\overset{\text{o}}{\text{o}}$-P5.

Signs: ⊓ , V , ties, cresc., fermatas, slur-tie combinations, dots, dashes.

Comment: the 1st movement must be practiced slowly for a long enough time to allow the bow and left hand coordination problems to be solved.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. *Legato arpeggio* (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.

2. *Sautillé arpeggio* (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. *Springing* (*saltando*, *ricochet* or *jeté*) *arpeggio* -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see *sul ponticello*).

Au talon -- at the *frog* or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the *simple détaché* to distinguish it from the variations given below.

1. *Grand détaché* -- same as the above but using the whole bow for each note.

2. *Accented détaché* -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in *martelé* -- no separation between the notes.

3. *Accented grand détaché* -- same as #2 above except that a whole bow is used for each note.

4. *Détaché porté* -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see *portato*). There may or may not be a small spacing between the notes but the impression should be that the notes *are* slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 12 3 4.
2. 2-3 pattern means 1 23 4.
3. 3-4 pattern means 1 2 34.

The basic finger patterns

4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.

5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.

6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.

7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.

8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.

2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.

2. Dashes may mean detaché or detache porté.

3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means fouette or whipped bowing.

13. The point or wedge (▼) often means martele or a martellato execution.

14. The sign, x (or ∩, or ∪), means an extension of one half-step.

15. The sign $\overset{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ♀ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

(½) - half position.
I - 1st position.
II - 2nd position.
II½ - intermediate position between 2nd and 3rd positions.
etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.